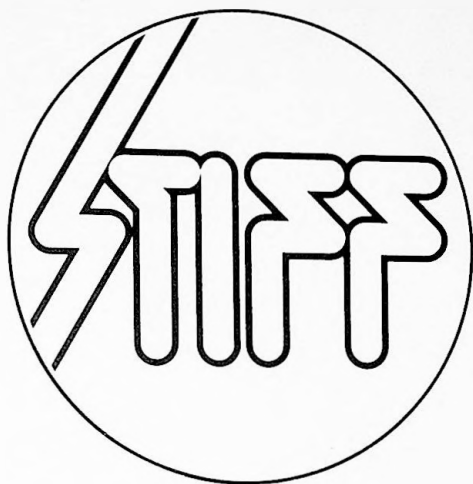




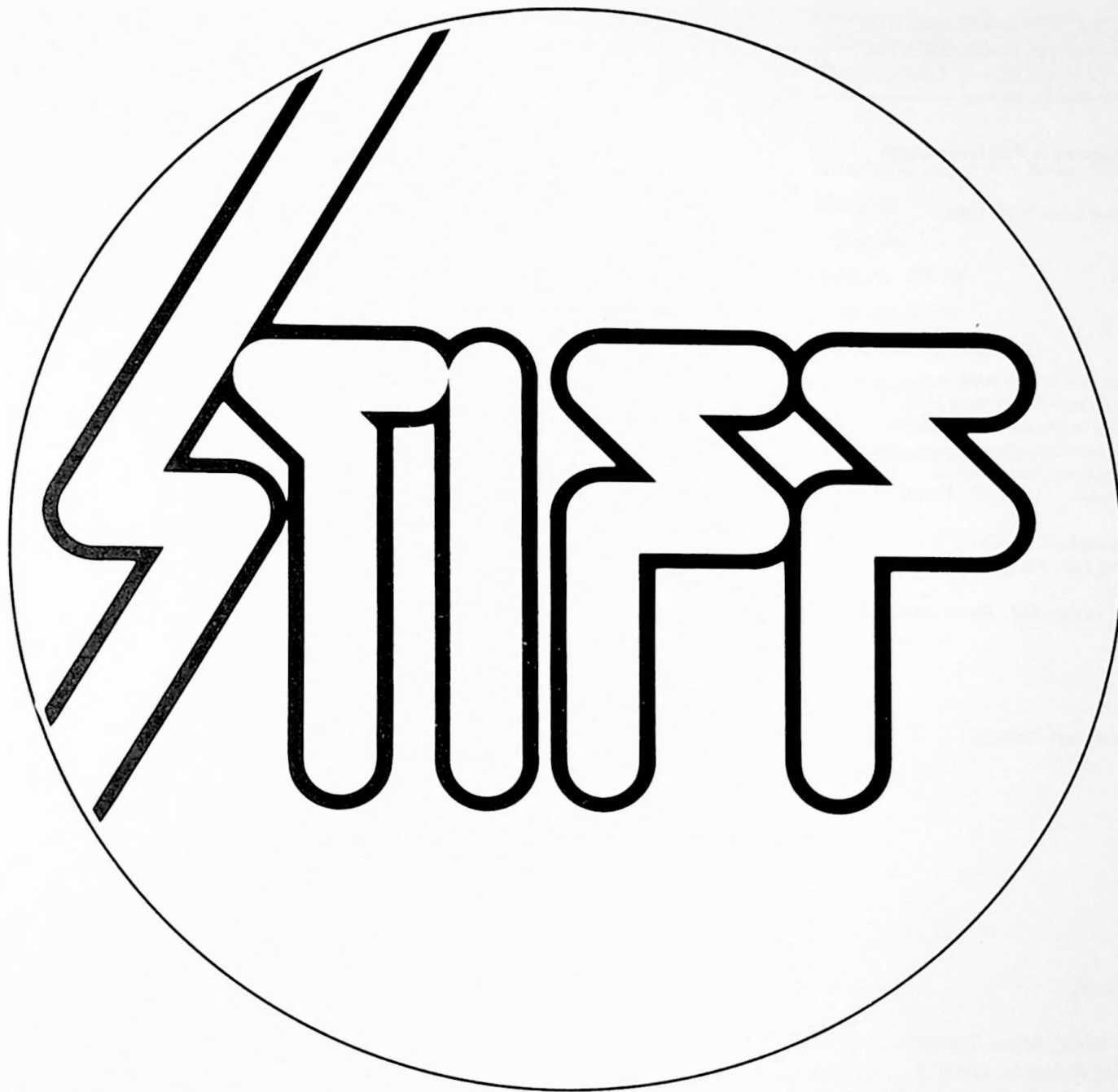
**THE STORY OF A RECORD LABEL**

**BERT  
MUIRHEAD**









THE STORY OF A  
RECORD LABEL  
1976-1982

BERT MUIRHEAD

BLANDFORD PRESS  
POOLE · DORSET

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For Doreen, Laura and James

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Tavern, Burntisland, Fife (always a Stiff  
on the jukebox), Rod Coxon, Partick  
Thistle, Andrew Lauder, Clive Gregson,  
Madge and George, Wreckless Eric,  
Justin Tunstall, Tom Bell (Radio Forth),  
Monty Smith, Alan Betrock, Allan  
Jones, Kris Needs, Max Bell, *The Face*.

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# THE STIFF LABEL

## A brief history

The label was formed in July 1976 by Dave Robinson and Andrew 'Jake' Jakeman assisted by a £400-loan from Lee Brilleaux of Dr Feelgood. By the end of 1980, Dave Robinson had turned that loan into an annual UK turnover in excess of £3½ million.

The idea originally came to Jake when he was in the United States with Dr Feelgood as their tour manager. He noticed that wherever the band went in the States there was a local record label, recording local talent and getting it played on the local radio station. In this way a local hit could become a 'regional break-out' and then be picked up for nationwide distribution by the giants of the record industry. The Dr Feelgood tour itself did not really 'do the business' (an excellent two-part account of this tour and supporting roles played by Clover, Nick Lowe and Pete Thomas can be found in *ZigZag* 62 and 63).

By the time Jake and the band arrived back home, he had the ideas, logos and publicity stunts all lined up. Everything was ready to go. Prior to Dr Feelgood, Jake had worked with the excellent Chilli Willi and the Red Hot Peppers, whose first album appeared on the Revelation label, a bit of a hippy concern whose only other release was the long-lost *Glastonbury Fayre* album. With the quick demise of Revelation, Jake secured for the band a deal with Mooncrest (which eventually grew into the mighty Charisma label) and they released a second (fabulous) album, *Bongos over Balham*.

The reason I dwell on the Willis is that their album artwork and their press releases bear all the Jake trademarks that surfaced on the early Stiffs. His was a curious blend of the innocence and enthusiasm of the pop fan, translated (via the nimble brain of the rock professional who had seen all the big company dirty tricks and shady deals) into a 1970s hybrid: the pushy hustler who knows where he is going and how he is going to get there without the aid of corporation lawyers, teams of accountants, committees, etc, etc. His background in advertising probably had a lot to do with his slogans: 'on the case', 'I'm not interested that you're interested', 'if they're dead we'll sign

'em', etc. His love of music did the rest.

Dave Robinson was the perfect foil for Jake's endless scheming and planning. He also began his career as a tour manager, but in the era before Jake and the Feelgoods. It was as the Jimi Hendrix tour manager that he saw the last of the big pop package-tours, the old-style concerts that were dying out as pop grew up and wanted to become 'respectable'. That was in 1967. He got into management next, via Eire Apparent who had toured with Hendrix and of whom Jimi always spoke highly.

The next major step in Dave's career was the formation of Famepushers Ltd, a management company who launched Brinsley Schwarz under a hype of such mammoth proportions that after it all went horribly wrong the Brinsleys spent much of their career trying to live down their embarrassment. To recap: Famepushers had arranged for the Brinsleys to fly to New York and appear at the legendary Fillmore East on 4 April 1970. They were accompanied by a plane-load of journalists and winners of a competition run by *Melody Maker* (I entered, like 99 per cent of the others, to get to New York to see the city and Van Morrison and the Quicksilver Messenger Service who were also on the bill; there was a good account of the trip in *ZigZag* 12). The flight to New York was delayed and only a handful of the liggers caught the Brinsleys' act.

Faced with this hype and its repercussions – it left the Brinsleys heavily in debt and blew their credibility – it is amazing that the band would have anything more to do with Dave; but, as the story shows, Brinsley, Nick Lowe, Bob Andrews and Ian Gomm all enter and re-enter the story over the years. After Famepushers, Dave himself opted for a quieter life and, with the birth of 'pub-rock', built the studios at the Hope and Anchor pub in Islington, North London; for the next few years he became the guiding hand of the movement, building up a massive library of live tapes. He recorded every band to play at the Hope and Anchor between 1973 and 1975 and only called a halt when he became so impressed with the young Graham Parker that he became his manager. Shortly after that he sat down with Jake and listed seven or eight (at that time) unfairly neglected artists and decided to form a label to promote them.

The acts they chose were those who made up *A Bunch of Stiff Records*. Other initial hopefuls who did not make it on to the label for a variety of reasons were the Brinsleys, Chilli Willi, Eggs Over Easy and artists on a projected double (or even triple) album of live music from the Hope and Anchor; this project was becalmed in a sea of legal complexity, although an updated version of Dave's idea was produced by the WEA/Albion link-up as *Front Row Restival – Live at the Hope and Anchor* in 1978.

So Stiff was born. I remember being in a London pub with Jake, Nick Lowe, John Tobler and Keith Smith in July 1976. It was the Bricklayers Arms, on the United Artists side of Oxford Street. Jake was in great form, babbling on about how great Nick's single was. I could not help being caught up in the euphoria. I agreed to spread the word in Scotland and do all I could to help via *Hot Wacks*, Ezy Ryder and my mailing list. When he said the label was to be called Stiff Records, I was not sure whether to laugh or cry. A 'stiff' is record industry terminology for a dead-duck, a no-hoper, a turkey, a dismal flop! However, the kids in the street knew nothing of this and the name soon transcended this deprecating definition.

The initial aims are still basically unchanged: to treat musicians as people and not as products; to try to show a profit on each release; to avoid the trap of paying massive advances that can never be recouped; and to release records when they are hot and to work them when they are hot. The release over six years of 150 singles with the BUY prefix works out at about one every two weeks; with over 30 per cent of them charting, the Stiff policy must make good sense.

The early days gave the label its lasting image. Working out of a tiny basement (where Dave often slept) at 32 Alexander Street in London's Notting Hill, Stiff virtually invented 'punk rock' – because punk was happening so fast (lots of bands, lots of live work, plenty of press, but no records on the street) anybody who had a record out was swept along in the punk bandwagon. Only the Damned could be truly classed as punks, the rest of the early roster being too long in the tooth for that title.

The early Stiff singles were sold mainly via mail-order, from the backs of trucks and lorries (literally) through a

few independent outlets, and anywhere else they could find. Having said that, they sold in fairly respectable quantities for such patchily distributed records. Advancedale Management was formed to look after Stiff and Stiff-related acts (Graham Parker, Clover, The Damned, etc) and Dave and Jake's wages were paid from that rather than Stiff itself. Things improved a lot when Island agreed to handle the distribution (I remember Jake gleefully running amok with Island's 'toys': their press office, video theatre, film-making equipment, etc). This led to Stiff moving to 28 Alexander Street and gradually taking over the whole building as the organisation enlarged. It was still chaotic, however, and on rainy days journeys between departments were less than comfortable.

The Island distribution deal was signed on 11 July 1977, the first release being Costello's *My Aim Is True* on 22 July. Actually, that was the date the deal was renegotiated; it was originally done in January/February of that year with BUY 10 and SEEZ 1 (both by the Damned) being the first fruits of that liason. Problems probably occurred when dealers tried to order BUY 1 to 9 via Island, as these were only available from Stiff by mail order. This original deal was for two years. Island are distributed by EMI, hence the usual reference to this era as the EMI deal. The July renegotiation was for three years and everything up to BUY 14 was deleted, leaving only SEEZ 1, SEEZ 2, and LAST 1 commercially available. This should have lasted to July 1980 but EMI's much publicised financial difficulties and subsequent takeover by Thorn enabled Stiff to switch their distribution to CBS on 9 October 1979. Lene Lovich's *Birdsong* (BUY 53) was distributed by both EMI and CBS and was lost in the shuffle.

The first crisis came in September 1977 when Jake left the label for the newly formed Radar Records (for a history and discography of which, see *Hot Wacks* 19), taking Elvis Costello, Nick Lowe and the Yachts with him. Being the 'front man', the publicist, it was assumed that Jake was Stiff. Rumours of its impending demise circulated daily, the first press backlash began and creditors started asking for their money. However, Island were understanding about the chain of events, Dave managed to placate the

creditors and the label survived the financial crisis. Artistically, all they had left were Ian Dury and Wreckless Eric, neither of whom had been very successful up to the time of BUY 19 and 20 when the split occurred.

Three major publicity campaigns on Ian Dury in 1978 were the turning point. After that, the timely arrivals of Lene Lovich, Madness and the Belle Stars kept the label moving. A major part of Stiff's success story has been their press and radio relations. Such is the image of Stiff and the basic strength of their releases that they can get some airplay for virtually every release. The films division ensure that even, for example, Wreckless Eric videos can be seen on British nationwide television. The press office too, via a never-ending flood of factual, original and hilarious press releases, has built up an efficient organisation, much-envied by other companies. They have been lucky in their long line of press officers, from Jake, Andy Murray, Pete Frame and Nigel Dick, all respected by their counterparts in the business, to Andy MacDonald and the current incumbent Fiona. While not as flamboyant as the previous press officers, these last two have been doing an efficient job during what is (as I write) the most successful period (chart-wise) in the label's history.

On 3 December 1979 the company moved to 9-11 Woodfield Road in nearby Westbourne Park. The building was formerly the home of Virgin's Front Line label which closed when their reggae output was absorbed on to the Virgin label proper. It was finally used by Virgin to store about 80,000 cardboard cut-outs of arch villain Ronnie Biggs. The ever-expanding operation made another move necessary in September 1982, this time to Stiff City, 115-123 Bayham Street, Camden Town, London NW1.

It has been unfairly said of Robinson that he would travel the earth to see a mediocre pub-rock band. His track record should have scotched that opinion by now. Several quotes attributed to him provide much food for thought:

'Accountants running record labels just don't work.'

'We have consistently found people that nobody else has heard of and sold records that otherwise wouldn't have sold.'

'I've said this before, I know, but if they [major record companies] were really good, we wouldn't be here.'

'We fight against the English attitude, which is that a good excuse is as good as doing something.'

'... the record business as we see it lies in quick sharp single, album tours - right now! That's what you're dealing with, "Today's Sound Today".'

What the future holds, I am not sure. As Robinson approaches his fortieth birthday his enthusiasm might start to wane and Stiff may go the way of Island Records, being absorbed by a major label after years of stubborn independence. There is, however, enough backroom talent ready to keep the label rolling down the path that Dave has charted. In the short term, Madness must keep the momentum going; if they fail now then Stiff will be dealt a fatal blow. Also, new acts need to be found to bolster the label's standing in the album charts. A measure of US success is essential, if only to keep the creative juices flowing. I think that a bit of luck in all three of these areas will see Stiff with us for a long time to come.

Additional reading: *Sounds*, 23 October 1976

*New Musical Express*, 3 November 1976

*Hot Wacks*, 18 (reprint of *Record Business* interview with Dave Robinson)

*The Face*, 7

Early Stiff style



6-11 WOODFIELD ROAD,  
LONDON W11  
TEL: 279 4221  
TELEX 279884

Dear Sir/Head  
c/o: 11 South Square  
Edinburgh EH1 1SS

21st October 1980

Dear Bert,

Many thanks for your letter.

As you can see, I'm extremely efficient - it's only taken me a month to reply to your letter. If I didn't tell you I'm busy you wouldn't believe me - would you?

I'll be glad to help all I can, just don't ask me for a copy of every Stiff record, like some people do, or I'll be very rude and you'll decide not to write about Stiff and do a story on Decca instead!

Yours,

NIGEL DICK  
PRESS OFFICER  
BALD BUT STILL BEAUTIFUL

Promoter: Eccegrange Ltd  
Directors: D. Robinson, P. Corry, A. Conderby  
Registered Office: 11 South Square,  
Green Ln, London WC1S 1RSE  
Registered in England no 1289644  
VAT no 241 7112 01

Any offer contained in this letter does not constitute an offer



37 Alexander Street London W2  
Telephone 01 229 7147 and 01 229 7146

Dear Hopeful

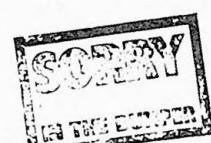
As must be pretty obvious by now, we haven't even got the decency to write a personal letter to you (but at least we've sent one).

If we've had it too long, we apologise: if it's not the right one, don't worry - it's probably better than the original one you sent in, and if there is no tape with this letter, then we've either lost it, or are considering taking it further and putting it out as a hit under another name.

Thanks for sending it in anyway, and don't give up, even though the best record company has in fact turned you down. This is an official rejection letter.

Yours

Eamon Bytback



Director  
Registered office  
35/1 Finchley Road London NW2  
Registration no 1296481  
VAT no 711 681 272

D Robinson



Dear Friend,  
Having just received your free copy of 'Bongos over Balham' we thought we'd ask you a favour. The Willis magazine is setting up a free quarterly to anyone who writes in after seeing the Information/Communication mention on the back of the album. Well, we thought one of the things we'd like to do would be a census. So here it is.

The incentive to fill this in will hopefully be provided by the fact that if you do you will be placed on the mailing list of Up the Scope and receive a copy containing the results, learn hidden secrets about your industry, colleagues (sic) see who's too chicken to reply, and above all have fun.

Now put on those sailin shoes.

Vinyl Mag  
Editor

\*If you didn't see you should have cos we got your name off the mailing list. Ring Brian Haynes on 434 1351 and complain!

FORM PF3A/JUNE 1978/PRIVATE & CONFIDENTIAL

PLEASE LEAVE THESE SQUARES BLANK FOR OFFICIAL USE ONLY



FILL OUT AS MUCH OF THIS FORM AS YOU LIKE. RETURN IT TO US, AND WE'LL CONSIDER WHETHER YOU'RE WORTH ADDING TO OUR EXTREMELY EXCLUSIVE MAILING LIST.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

ADDRESS TO WHICH ALBUMS, TAPES, GIFTS, ETC. SHOULD BE SENT \_\_\_\_\_

OCCUPATION \_\_\_\_\_

I DESERVE TO BE ON YOUR MAILING LIST BECAUSE \_\_\_\_\_

ARE YOU, AS A MATTER OF PRINCIPLE, AVERSE TO THE PROSPECT OF A LITTLE HARMLESS BRIBERY?

HOW DO YOU SEE THE FUTURE OF ROCK 'N' ROLL?

LIST YOUR FIVE FAVOURITE SINGLES OF ALL TIME \_\_\_\_\_

LIST YOUR FIVE FAVOURITE ALBUMS OF ALL TIME \_\_\_\_\_

LIST YOUR CURRENT FIVE FAVOURITE ROCK ACTS \_\_\_\_\_

WHAT IS YOUR FAVOURITE BOOK? \_\_\_\_\_

WHAT'S THE BEST FILM YOU EVER SAW? \_\_\_\_\_

WHAT WERE YOUR PREVIOUS OCCUPATIONS? \_\_\_\_\_

WHAT IS YOUR FAVOURITE DRUG? \_\_\_\_\_ FAVOURITE DRINK? \_\_\_\_\_

WHAT IS YOUR FAVOURITE PERVERSION? \_\_\_\_\_

HOW WOULD YOU LIKE TO DIE? \_\_\_\_\_

WHO OR WHAT WOULD YOU MOST LIKE TO SEE ANNIHILATED? \_\_\_\_\_

WHAT DO YOU THINK OF THE QUESTIONNAIRE SO FAR? \_\_\_\_\_

HAVE YOU EVER BEEN TO PRISON? IF SO, WHY? \_\_\_\_\_

ARE YOU NOW OR HAVE YOU EVER BEEN A MEMBER OF THE COMMUNIST PARTY? \_\_\_\_\_

WHAT KIND OF STEREO HAVE YOU GOT? \_\_\_\_\_

WHO, IN YOUR OPINION, ARE THE MOST IMPORTANT FIGURES IN ROCK HISTORY? \_\_\_\_\_

WHO IS THE MOST IMPRESSIVE 'STAR' YOU'VE MET PERSONALLY? \_\_\_\_\_

WHAT IS YOUR BIGGEST REGRET? \_\_\_\_\_

WHAT IS YOUR MOST UNFORGETTABLE MOMENT IN ROCK? \_\_\_\_\_

WHAT WAS YOUR MOST FORGETTABLE MOMENT IN ROCK? (leave blank if you've forgotten) \_\_\_\_\_

DO YOU HAVE ANY INTEGRITY? \_\_\_\_\_

DID YOU LIE IN THE LAST ANSWER? \_\_\_\_\_

DOES YOUR JOB REQUIRE YOU TO BE A HACK? \_\_\_\_\_

WHO IS YOUR FAVOURITE TV PERSONALITY? \_\_\_\_\_

WHO IS YOUR FAVOURITE COMEDIAN? \_\_\_\_\_

DO YOU PREFER YOUNG BOYS, YOUNG GIRLS, OR NEITHER? \_\_\_\_\_

WHO ARE YOUR FAVOURITE ROCK JOURNALISTS? \_\_\_\_\_

WHICH MUSIC PUBLICATIONS DO YOU READ AND ENJOY? \_\_\_\_\_

WHO ARE YOUR FAVOURITE ACTRESS? \_\_\_\_\_

WHO ARE YOUR FAVOURITE ACTRESSES? \_\_\_\_\_

DO YOU HAVE ANY DISTINGUISHING MARKS? \_\_\_\_\_

WERE YOU AWARE OF STIFF RECORDS BEFORE NOW? \_\_\_\_\_

HOW AND WHY? \_\_\_\_\_

WHAT IS YOUR FAVOURITE MODE OF TRANSPORT? \_\_\_\_\_

CAN YOU THINK OF A GOOD SLOGAN OR MOTTO FOR US? \_\_\_\_\_

IS THERE ANYTHING YOU WANT TO SAY OR SUGGEST TO US? \_\_\_\_\_

IF YOU ARE A WRITER, PERHAPS YOU WOULD BE GOOD ENOUGH TO SEND ME ANY STIFF CUTTINGS IN THE FUTURE.

IF YOU ARE A DJ/PROGRAMME DIRECTOR MAYBE YOU COULD SEND THE ODD LARGE T-SHIRT? \_\_\_\_\_

PLEASE RETURN THIS FORM AS SOON AS POSSIBLE TO PETE FRAME, PRESS OFFICER. THANK YOU VERY MUCH.

STIFF RECORDS 28 ALEXANDER STREET LONDON W2



You are holding the first release from Stiff Records, a new independent record company, dedicated to releasing limited edition collectors recordings and short singles. Stiff favours sound over technique and feeling over style.

Besides being our first release this is the first solo single from Nick Lowe. Nick was last player/singer/songwriter for some seven albums with the critically acclaimed Brinsley Schwartz. Since leaving the group he has produced the debut album of Graham Parker and the Onions, and written songs for Del. (1982), Bob Geldof (1983).

The Stiff titles are "Go It Alone" and "Secret of the City". Both are under three minutes, less than three music and less than three chords. We can't tell you any more than this because the best title for yourself is yourself.

Listen to it.

Kind regards  
Vinyl Man  
Press Officer



Dear Bert

Sorry about the delay, but here's the first Stiff - hope you like it - comments please. Can you help us with the distribution? If so how many do you want? Also please mail me your imports lists. Hope your Hot Waxing OK

Best Wishes  
Jake

# Riviera

GLOBAL RECORD PRODUCTIONS LIMITED

30th October 1980

Bert Mulhead  
Hot Waxes  
16 Almondbank Terrace  
Edinburgh EH11 1SS

Dear Bert  
Thank you for your letter and comments.

I like to think of the Rockpile as the Beatles going backwards, and Nick and Dave's solo albums as 'All Things Must Pass' - and, hopefully, in a couple of years time Rockpile will make 'Please Please Me'.

As regards Stiff, I am trying to forget I was ever involved in it, and can't afford the therapy necessary if I dig back through what I have left of my brain to remember any anecdotes. There has already been too much written about Stiff.

For 'half-truths and outright fabrications' I suggest you get in touch with Bob Geldof.

Regards

JAKE RIVIERA

## Omnibus Press

Bert Mulhead  
16 Almondbank Terrace  
Edinburgh  
EH11 1SS

14 July 1981

Dear Bert

Thank you for your proposals about a discography on Stiff records. We do have a number of discographies in the pipeline and are still in the process of evaluating how large a percentage of our publishing programme we can allow this type of project.

I am very interested in the idea but cannot really give a decision at the present time. I will be in touch later but please do not let this deter you from approaching other publishers.

All the best

*Re*  
MILAN

## SOMETIMES IN LIFE YOU'VE GOT TO MAKE A DECISION...



THIS IS NICK LOWE. HE IS A POP MUSICIAN. HIS ALONE IS THE PRIVILEGE OF HAVING THE FIRST RELEASE ON STIFF A 45. RECORDING TITLES ARE SO IT GOES OWN HEART OF THE CITY THEY'RE REALLY NIFTY. COPIES AVAILABLE DIRECT FROM STIFF @ 32 ALEXANDER ST LONDON W2 0TL. 05% P.P. OR FROM HIP RECORD SHOPS. THIS OFFER IS NOT OPEN TO MEDALION PURCHASERS OR MEN WHO WEAR MAKE UP.

THIS FABULOUS LIMITED EDITION MEDALION STRUCK IN FINEST RECYCLED VINYL & PLATED IN GOLD IS AVAILABLE TO PROGRESSIVE MUSIC FANS WHO HAVE THE COMPLETE WORKS OF CLYDE & GENESIS ETC. JUST SEND IN ALL THE SLEEVE ARTWORK (NOT YOUR PREVIOUS RECORDS) TOGETHER WITH A CHEQUE/PO FOR ONLY £9.99 TO GET RECORD @ 32 ALEXANDER ST LONDON W2

Bert - Thanks for your letter. Of course, I'd be delighted to help you with your Stiff project. Get in touch when you want me to spring into action. See ya soon. Frank

BERT  
16 ALMONDBANK TERRACE  
EDINBURGH  
EH11 1SS

## IF YOU WANT THE ROCK... WE GOT STIFF IN STOCK

STIFF RECORDS ARE BY PERMISSION OF THE RECORDING INDUSTRY AND THE MUSIC INDUSTRY. OTHERS ARE ALLOWED TO USE THE STIFF NAME FOR RECORDS AND MERCHANDISE.

# SINGLES

The information on each single includes the catalogue number, the release date (where known), the songwriters, the producers, a brief history of the record, its chart placings (where applicable) and the matrix messages which can be read in the record's run-off grooves (these are a Stiff semi-exclusive for, although other people and labels do them, Stiff have elevated them to an art form). Also included are the label comments relating to stereo recording – these were dropped after about BUY 28.

## BUY Series

### BUY 1 NICK LOWE



- A *So It Goes* (Nick Lowe)
- B *Heart of The City* (Nick Lowe)

Produced by Nick Lowe and Jake Riviera.

'Mono-enhanced STEREO, play loud'

The first ever Stiff, issued on 14 August 1976. At least two music papers made the B-side 'a record of the week'. Recorded as a publisher's demo for £45 all-in. Nick played all the instruments except the drums (Steve Goulding).

Matrix 'Earthlings Awake'  
'Three Chord Trick, yeh'

### BUY 2 THE PINK FAIRIES



- A *Between The Lines* (C Kid)
- B *Spoiling For A Fight* (C Kid)

A produced by 'everyone'.

B produced by 'noone'.

The cover proclaims the single to be on Bacon Records. Cover designed by Edward Barker, long-time Pink Fairies/Mick Farren/Deviants honcho.

Matrix 'A Bilbo punk bop'  
'Get it on – Suzanne'

### BUY 3 ROOGALATOR



- A *All Aboard* (Danny Adler)
- B *Cincinatti Fat Back* (Danny Adler)

Produced by Tony Wilson, remixed by Robin Scott. Released by arrangement with BBC Records.

'Mono-enhanced STEREO, ('That Gusha Gusha Sound')'

Released as a 33 $\frac{1}{3}$  rpm EP and previously aired as a BBC Radio One session. The sleeve (by Edward Barker) is a parody of *With The Beatles*. EMI Records objected to the use of the Emitex advert and

trademark and the record was soon withdrawn and deleted.

Matrix 'For a beaver cut'  
'Certified Gold'

### BUY 4 TYLA GANG

ARTISTIC BREAKTHROUGH!  
DOUBLE "B" SIDE



THIS RECORD CERTIFIED  
GOLD ON LEAVING THE  
STUDIO

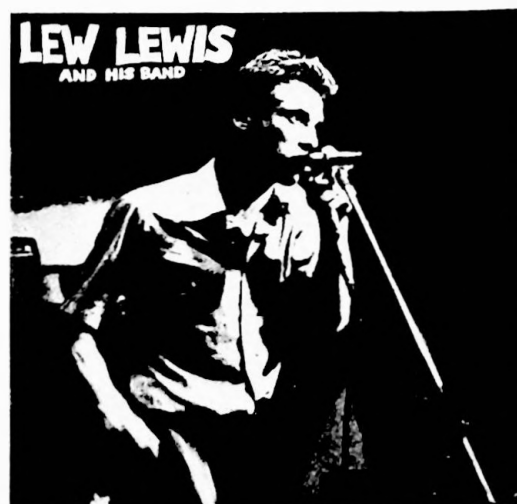
- A *Styrofoam* (Darrell De Vore)
- B *Texas Chainsaw Massacre* (Tyla)

Produced by Sean Tyla.  
'Plain old STEREO'

'Artistic breakthrough! Double B-side', proclaims the label, but it left Sean still searching for that elusive hit. The initial pressings were poorly dinked, so much so that the A-side (or AB-side) label was completely obscured and the title had to be hastily rubber-stamped on.

Matrix 'Three Piece'  
'Four Piece'

### BUY 5 LEW LEWIS AND HIS BAND



- A *Boogie On The Street* (Lew Lewis)
- B *Caravan Man* (band)

Produced by Geoff Shaw.  
'NEO-STEREO'

Lew Lewis, backed by several eminent members of Dr Feelgood who, despite some rather obvious pseudonyms, still credited their then label, United Artists. Done in one take on a Revox machine.

#### BUY 6 THE DAMNED



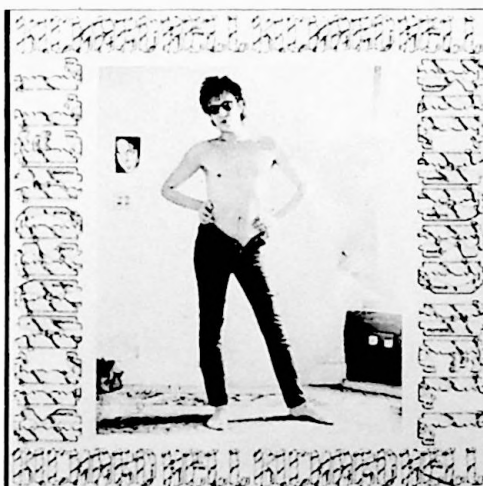
- A *New Rose* (Brian James)
- B *Help* (Lennon/McCartney)

Produced by Nick Lowe.  
'STEREO ('turn it up')'

The first Stiff hit – so much so that the distribution resources of United Artists had to be used to meet demand (without the record charting). The Island deal probably would not have come about if it had not been for the Damned.

Matrix 'Is this a record?'  
'Damned Beatles!'

#### BUY 7 RICHARD HELL



- A *Another World* (R Hell)
- B *Blank Generation* (R Hell)  
*You Gotta Lose* (R Hell)

Produced by Craig Leon and Richard Hell.

'100% STEREO'

The *Blank Generation* EP. Five thousand copies were pressed and most of them numbered 0001. The un-numbered ones must now be the rarities! The lettering on the rear sleeve is vintage Pete Frame (Banger Grafix). Producer Craig Leon is probably the most famous name on a Stiff Record to this point (W Alexander/Blondie/Ramones etc).

Matrix 'New York – Noo Yawk'  
'Chinese Rocks'

#### BUY 8 PLUMMET AIRLINES



- A *Silver Shirt* (Stephenson)
- B *This is the World* (Stephenson)

Produced by Sean Tyla.  
'PROPER STEREO'

Originally the A-side was done as a powerful electric version, a classic pop song, but for some reason Sean Tyla preferred this version. All the more strange when you consider Tyla's production company called itself The Dansette Wrecking Co.

Matrix 'Luftwaffe Airlines'  
'Plummet Geschäft'

#### BUY 9 MOTORHEAD (not issued)

- A *Leavin' Here* (Holland/Dozier/Holland)
- B *White Line Fever* (Kilminster)

A produced by Motorhead.  
B produced by Lemmy/Motorhead.

Only available in the boxed set of Buy 1 to 10 and on the compilations. The A-side was previously recorded by the Birds (Ron Wood's group).

#### BUY 10 THE DAMNED

### Neat Neat Neat The Damned



- A *Neat Neat Neat* (B James)
- B *Stab Your Back* (R Scabies)  
*Singalongscabies* (R Scabies)

Produced by Nick Lowe.  
'STEREO ONLY, PLAY REGULARLY'

The first of the Island pressings in which the packaging and printing are noticeably improved, but the pressings themselves were pretty poor. *Singalongscabies* is merely *Stab Your Back* played backwards.

Matrix 'A Porky Prime Cut'  
'This is Your Captain Speaking'

BUY 11 ELVIS COSTELLO

ELVIS COSTELLO



- A *Less Than Zero* (Costello)  
B *Radio Sweetheart* (Costello)

Produced by Nick Lowe.  
'REASONABLE STEREO'

The recording debut of Elvis Costello was largely ignored. The B-side is one of his finest recordings ever. His triumphant arrival was not to be long delayed.

Matrix 'Elvis is King'  
'Elvis is King on this side too'

BUY 12 MAX WALL



- A *England's Glory* (Dury/Melvin)  
B *Dream Tobacco* (Max Wall)

Produced by Dave Edmunds.  
'Also in STEREO: ALMOST STEREO'

A lovely song and a great example of Ian Dury at his wittiest as he lists all the individuals and institutions that make England great - 'Nice bit of Kipper/Jack The Ripper'. A total non-event in the marketplace. Copies had to be given away free, most notably with FIST 1.

Matrix 'Max Wall Rocks'  
'Max Wall Rolls'

BUY 13 THE ADVERTS



- A *One Chord Wonders* (Tim Smith)  
B *Quick Step* (Tim Smith)

Produced by Larry Wallace.  
'SUPER STEREO: May be Stereo'

Another true punk classic - they should have called it a day after this. Despite the spelling, the producer was Larry Wallis.

Matrix 'A Bilbo boppa'

BUY 14 ELVIS COSTELLO



- A *Alison* (Costello)  
B *Welcome to the Working Week* (Costello)

Produced by Nick Lowe.  
'FORTY YEAR OLD STEREO: WOULD HAVE BEEN STEREO'

The second Costello single received a bit more radio play but was still no hit.

The rear sleeve announces Stiff's policy: 'pre-planned deletions'.

Matrix 'Elvis joins the FBI'  
'Elvis is King'

BUY 15 ELVIS COSTELLO



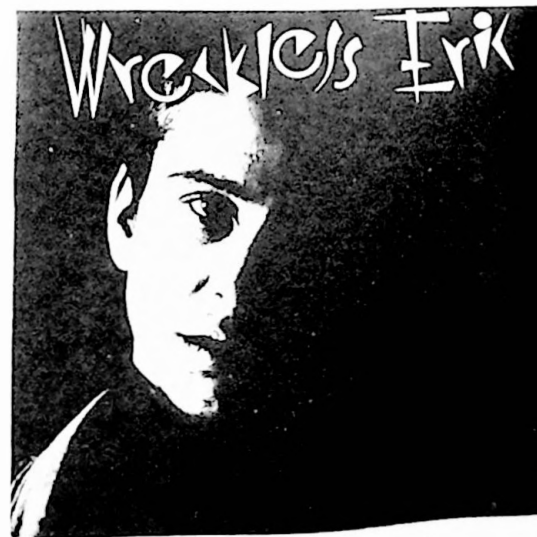
- A *Red Shoes* (Costello)  
B *Mystery Dance* (Costello)

Produced by Nick Lowe.  
'STEREO'

Panic setting in! This was rush-released after the failure of *Alison*. There was no time to design a picture cover (only the third release not to have one). The album *My Aim is True* was out and the word was spreading.

Matrix 'Help us hype the Elvis'  
'Larger than life and more fun than people - Elvis'

BUY 16 WRECKLESS ERIC



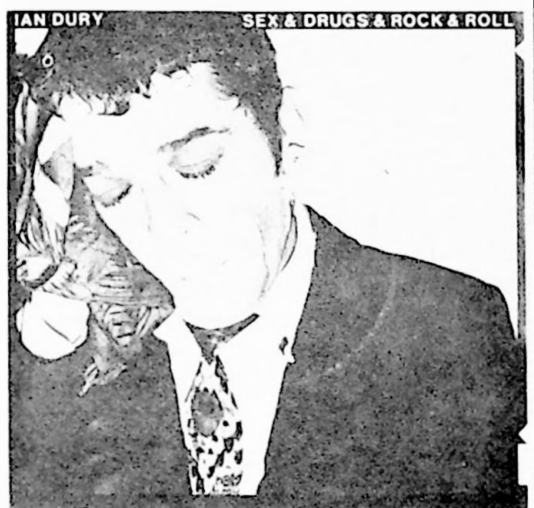
- A *Whole Wide World* (W Eric)  
B *Semaphore Signals* (W Eric)

A produced by Nick Lowe.  
B produced by Ian Dury.  
'Bring back STEREO: stay with MONO'

Nick Lowe continued his near-dominance of the early Stiff output on this record by playing bass and guitar as well as producing. The demented genius of Wreckless Eric was unleashed on an unsuspecting nation.

Matrix 'Stiff Records – Wreckless Eric:  
We're not the same, he's not  
the same'  
'Semaphorly yours Eric'

#### BUY 17 IAN DURY



- A *Sex and Drugs and Rock and Roll* (Dury/Jankel)
- B *Razzle In My Pocket* (Dury/Jankel)

Produced by Nobody.

At the time this was Stiff's biggest non-hit, and an instant classic, but caused much consternation when it was deleted soon after being released. European imports fetched ludicrous prices for a long time. The B-side is sub-titled 'A True Story' and involves a young lad caught in the act of stealing girlie magazines.

Matrix 'Watch Out For Hand Signals'  
'Crime Does Pay'

#### BUY 18 THE DAMNED

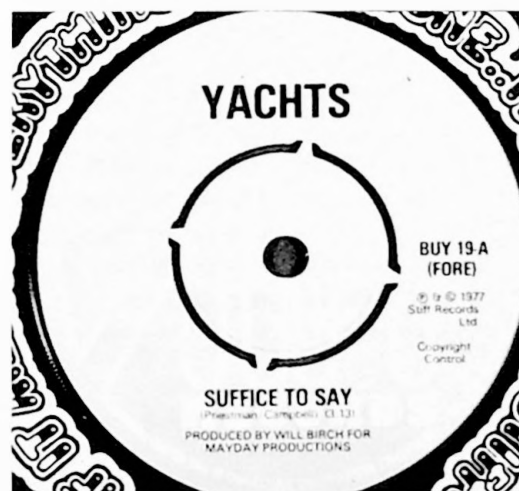


- A *Problem Child* (James/Scabies)
- B *You Take My Money* (James)

Produced by Nick Mason.  
'DAMNED STEREO'

Punk was now in full-swing with the Damned still giants. Their records were not shifting in chart-return shops however, and this single did not enter the charts.

#### BUY 19 YACHTS



- A *Suffice To Say* (Priestman/Campbell)
- B *Freedom (Is a Heady Wine)* (Priestman/Campbell)

Produced by Will Birch.

This was the first release on Stiff's newly-designed grey label. Gone are the stereo puns and other label nonsense (except for calling the A-side 'Fore' and the B-side 'Aft'). It was also the first of three consecutive singles by acts leaving Stiff with Jake to go to Radar. Despite George Peckham's optimism in the matrix, the record did not do a thing.

Matrix 'This is a lucky Porky Prime  
Cut'  
'Sack it 'n see'

#### BUY 20 ELVIS COSTELLO



- A *Watching the Detectives* (Costello)
- B *Blame it on Caine* (Costello)  
*Mystery Dance* (Costello)

Produced by Nick Lowe.

The first Stiff chart entry (11 weeks in the chart with a high of 15) and Elvis's last for the label. The B-side (his first recordings with the Attractions) sees the start of a long line of alternative-version live records. Also issued in the rare 'telephone directory' bag. The rather cryptic matrix (at the time) is now self explanatory.

Matrix 'Little Triggers But Big Tears'  
'I think you know what I  
mean'

BUY 21 NICK LOWE



- A *Halfway to Paradise* (Goffin/King)  
B *I Don't Want the Night to End* (Nick Lowe)

Produced by Nick Lowe.

Nick's poignant farewell to Stiff: 'so near, yet so far away'. At this point nobody is giving a damn for Stiff's chances without Jake, Elvis and Nick. How wrong can you be? Nick's face appears on the custom label, but once again the effect is spoiled by the push-out centre. The tracks were rumoured to be from a forthcoming Stiff album, *Aerials Over Orkney*, which never saw the light of day.

Matrix 'A man can be a wimp'  
'But a wimp can't be a man'

BUY 22 LARRY WALLIS



- A *Police Car* (L Wallis)  
B *On Parole* (L Wallis)

Produced by Larry Wallis.

Although he had been around since day one at Stiff (producing, on the first tour etc.) this was Larry's one and only

single for the label (not counting his membership of the Pink Fairies) and it is his finest moment. It very quickly became a punk anthem and was performed by countless bands up and down the country. Recorded at his Electric Landlady Studio!

BUY 23 IAN DURY



- A *Sweet Gene Vincent* (Dury/Jankel)  
B *You're More Than Fair* (Dury/Hardy)

A produced by Nobody.  
B produced by Peter Jenner.

The two sides of Ian Dury – *Sweet Gene Vincent* is one hell of a tribute song. Sadly not a hit despite great lyrics and superb keyboards which Gene would have approved. Ian was quickly becoming a law unto himself at Stiff, hence all the codes (see the later singles) and mystique ('Produced by Nobody'). The B-side is an old Kilburns song, produced by Pete Jenner, Dury's manager and a character in his own right.

Matrix 'Porkey Not Por Kee'  
'Hello Kilburn fans'

BUY 24 THE DAMNED



- A *Don't Cry Wolf* (James)  
B *One Way Love* (James)

Produced by Nick Mason.  
'STEREO'

With the coloured vinyl craze still in full swing, the Damned get on the bandwagon. Twenty thousand copies in magenta vinyl (on the old style label) and a subsequent pressing on the grey label. The Damned were on the point of breaking up and this was their last single for Stiff.

BUY 25 WRECKLESS ERIC



- A *Reconnex Cherie* (W Eric)  
B *Rags and Tatters* (W Eric)

A produced by Larry Wallis/Chas Herington.  
B produced by Barry Farmer/Chas Herington.

On Wreckless Eric's second Stiff outing he was given the honour of yet another new label design: the red one that would last right through until the end of the EMI deal. The design here was specially altered to read 'Stiff Wreckords'. The label logo now reads '... the shape of things that win'.

Matrix 'Everyone a teardrop'  
'Luttonesque'

**BUY 26 JANE AIRE AND THE  
BELVEDERES**



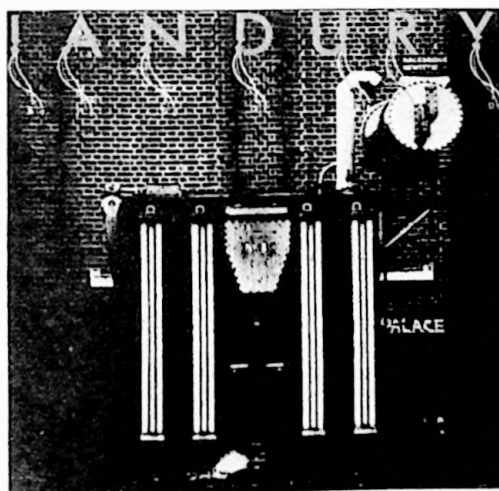
- A *Yankee Wheels* (L. Sternberg)
- B *Nasty Nice* (L. Sternberg)

Produced by Liam Sternberg/Charles Dailey.

The first of Liam Sternberg's Akron crowd to make it on to a 45. These two cuts and the two on the Akron compilation represent her first contribution to Stiff. She rejoins the Stiff story at BUY 147 – the longest gap between singles on the label so far.

Matrix 'The first one'  
'Aire today and tomorrow'

**BUY 27 IAN DURY AND THE  
BLOCKHEADS**



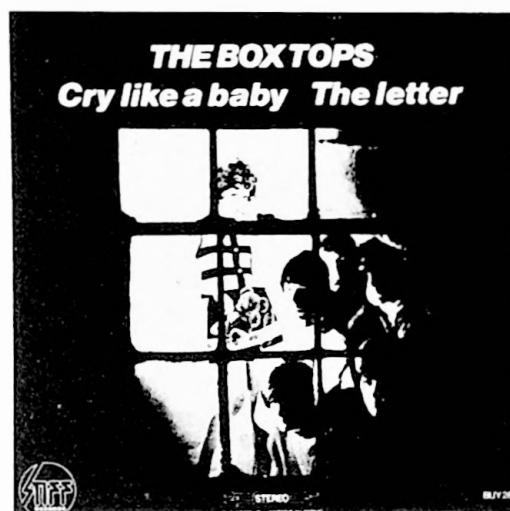
- A *What A Waste* (Dury/Melvin/Jankel)
- B *Wake Up* (Dury/Jankel)

A produced by Ian Dury/Blockheads/  
Jankel/Jenner & Latham.  
B produced by Nobody.

On the Blockhead label and the second Stiff chart entry (it got to number nine). Ian Dury mania was about to sweep the nation.

Matrix '999 Rule, OK!'  
'Sunday's Best'

**BUY 28 THE BOX TOPS**



- A *Cry Like A Baby* (Penn/Oldham)
- B *The Letter* (Wayne/Thompson)

Produced by Dan Penn.  
'STEREO (but probably better in mono)'

The Box Tops' two biggest hits were issued back-to-back as the prelude to a Stiff 'Best Of' that never happened due to lack of action on the single. They were leased from Arista who may get round to the album one day.

Matrix 'September Gurls, December Boys'  
'Beethoven was a tiger too'

**BUY 29 HUMPHREY OCEAN**



- A *Whoops-a-Daisy* (Hardy/Ocean/Jankel/Dury)
- B *Davy Crockett* (Bruns/Blackburn)

Produced at the Workhouse, Old Kent Road, London.

This is what Ian Dury does on his day off, although it is a bit of a throwaway from old Humphrey (he is OK with the sketchpad and pencil however). The B-side is a version of the 'Children's Favourites' classic. Five hundred each in red, blue, green, clear and white were pressed.

Matrix 'For Barry Alan – Paul'  
'For Dons & Albert'

**BUY 30 JONA LEWIE**



- A *The Baby She's on the Street* (Lewie)
- B *Denny Laine's Valet* (Lewie)

Produced by Jona Lewie.

The product of nine months hard graft in the studio and with indecipherable lyrics (later covered by Ian Matthews). Not a hit.

Matrix 'He who shouts loudest has the floor'  
'You can't fall off the floor'

#### BUY 31 JUST WATER



- A *Singin' In The Rain* (Freed/Brown)
- B *Witness To The Crime* (M Dancik)

Produced by Eric Dufaure.

Another bit of transatlantic nonsense leased from Branded Records of New York and is an updated version of the Gene Kelly classic. The person in the diving helmet on the cover is Paul Conroy.

Matrix 'Play loud'  
'It all depends which side of the bar you're on'

#### BUY 32 LENE LOVICH



- A *I Think We're Alone Now* (R Cordell)
- B *Lucky Number* (Lovich/Chappell)

Produced by The Stateless.

Only 5000 were pressed and were only sold via Stiff mail order. The B-side is an early version of *Lucky Number*. Five

foreign-language versions exist of *Lucky Number*: Japanese, Italian, Spanish, French and German. The Japanese version is very special and was eventually released (the Italian is fab too, but has yet to see the light of day).

Matrix 'Where the fun never sets'  
'We're on our own now'

#### BUY 33 WAZMO NARIZ

WAZMO NARIZ



- A *Tele-Tele-phone* (Nariz)
- B *Wacker Drive* (Nariz)

Produced by Andy Watermann/  
W Nariz.

'The man with two ties. At that time, and certainly for some time afterwards, the only artist signed to the label that nobody had met'.

Matrix 'Cut the way they don't cut them anymore'  
'I think this is what you said, Alan'

#### BUY 34 WRECKLESS ERIC



- A *Take The Cash (KASH)* (W Eric)
- B *Girlfriend* (W Eric)

Produced by Pete Solley.

Again on the Stiff Wreckords label and the last of the series of 'the shape of things that win' (none of the records bearing that legend were anywhere near chart winners!).

Matrix 'A slip of the tongue is no fault of the mind'

#### BUY 35 LENE LOVICH

Never issued though it was to have been *Home/Lucky Number*

#### BUY 36 MICKEY JUPP



- A *Old Rock 'n' Roller* (Jupp)
- B *SPY* (Jupp)

A produced by Nick Lowe.

B produced by Gary Brooker.

Two tracks from the allum *Juppanese* and one of a batch released to tie in with the Train tour. The label design was still the same as BUY 25 to 34, but was in

different colours (this one was blue) and the new logo now read 'the world's most flexible record label'.

Matrix 'If you don't use it ...'  
'You'll lose it'

#### BUY 37 JONA LEWIE

Not issued but was to have been *Hallelujah Europa*. Copies were pressed with green labels but it is a hard one to find.

#### BUY 38 IAN DURY AND THE BLOCKHEADS



- A *Hit Me With Your Rhythm Stick* (Dury/Jankel)
- B *There Ain't Half Been Some Clever Bastards* (Dury/Hardy)

Under the musical direction of Chas Jankel.

At least one Stiff employee did not think this would be a hit. Ian's finest moment, it was number one (15 weeks in the chart), a million copies were sold and it was one of the 100 best-sellers of all-time (from the man once described by CBS's A and R department as 'unsuitable for stardom'). The label's codes and symbols defy interpretation.

Matrix 'Strawberry'

#### BUY 39 RACHEL SWEET



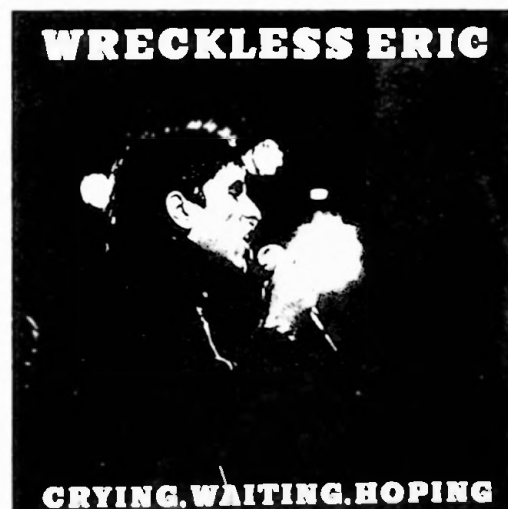
- A *B-A-B-Y* (Hayes/Porter)
- B *Suspended Animation* (Sternberg)

Produced by Liam Sternberg.

Stiff's fourth chart entry and the first time two consecutive releases charted (reached number 34 and was five weeks in the chart). The A-side is the hastily recorded version of the Carla Thomas hit.

Matrix 'On the train'  
'Max Bell is fab'

#### BUY 40 WRECKLESS ERIC



- A *Crying, Hoping, Waiting* (B Holly)
- B *I Wish it Would Rain* (W Eric)

A produced by Pete Solley.

B produced (as a demo) by Malcolm Morley.

Should have been Stiff's third hit on the trot, but was not, despite the tour and the airplay. It continues with Eric's customised spelling on the label. The B-side is different from the album

version and, 'shows the development of the song from the original demo stage'.

Matrix 'Xmas stiff'

#### BUY 41 BINKY BAKER & THE PIT ORCHESTRA



- A *Toe-Knee-Black-Burn* (B Baker)
- B *Rainy Day in Brighton* (B Baker)

Produced by Chris Warren.

The label reverted to the grey design for this record. When it was released, one wag commented, 'they're releasing the Christmas records early this year'. Tony Blackburn, to his credit, played the song on a couple of occasions.

#### BUY 42 LENE LOVICH



- A *Lucky Numbers* (Lovich/Chappell)
- B *Home* (Lovich/Chappell)

Produced by Lovich/Chappell.

At last! Lene's career finally got started and this record zoomed up to number three. With *Home* on the B-side, it is like the 'Best of Lene Lovich'. The single has a white box on the rear cover which is

supposed to show a number if subjected to radiated heat. Anyone with such a copy won a prize but now most people just have copies with burnt edges.

Matrix 'Number Three, Happy New Year'

#### BUY 43 THE RUMOUR



- A *Frozen Years* (B Schwarz)
- B *All Fall Down* (R Andrews)

Produced by the Rumour and Roger Bechirian.

Released on 23 February 1979.

The first Rumour single on Stiff. It was rush-released to capitalise on the dreadful winter of 1978 (at which point the sun came out!). Brinsley sang lead vocals. The suited figure on the front cover was rumoured to be Elvis's dad (it was not). It was a hit in Holland – the only sizeable success they ever had.

#### BUY 44 RACHEL SWEET



- A *I Go To Pieces* (Del Shannon)
- B *Who Does Lisa Like* (L Sternberg)

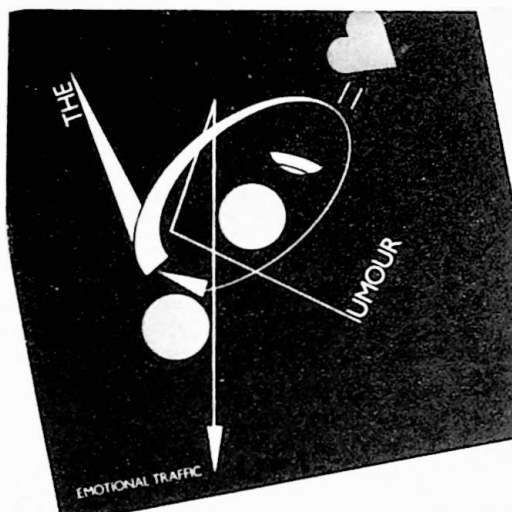
A produced by Dave Mackay and Barrie Guard.

B produced by Liam Sternberg.  
Released on 10 August 1979.

The 'big push' for Rachel's second single was to capitalise on the press coverage of her on the Be-Stiff tour. The first 30,000 copies were in a picture bag and Cliff Richard's producer was roped in to produce. Not a hit (except in Australia where it was three weeks in the charts).

Matrix 'OH-HI-OH'

#### BUY 45 THE RUMOUR



- A *Emotional Traffic* (R Andrews/P Mayberry)
- B *Hard Enough to Show* (A Bodnar)

A produced by the Rumour/Roger Bechirian.

B produced by Robert John Lange.

So nearly a hit – the British public resisted massive radio play for reasons best known to themselves. After five weeks the B-side was flipped but to no avail. It came in three colours of 'traffic-light' vinyl – red, amber and green. In all five colours and three catalogue numbers (BUY 45, BUY 45 DJ and BUY 45 Plug) were used.

Matrix 'Promotional Traffic'  
'The Shape of Things to Come'

#### BUY 46 LENE LOVICH



- A *Say When* (J O'Neill)
- B *One Lonely Heart* (Lovich/Chappell)

Produced by the Stateless.  
Released in May 1979.

Lene's second hit reached number 19. It is a different version to that on the album. It was the one-sided promotional copy of this that started the Paul Morley/Stiff feud. He thought it was the official release and called it a rip-off.

Matrix 'Take a chance, do the dance'  
'The vinyl is final'

Matrix on promo 'I call the shots'

#### BUY 47 KIRSTY MacCOLL



- A *They Don't know* (K MacColl)
- B *Turn My Motor On* (K MacColl)

Produced by Liam Sternberg.  
Released on 1 June 1979.

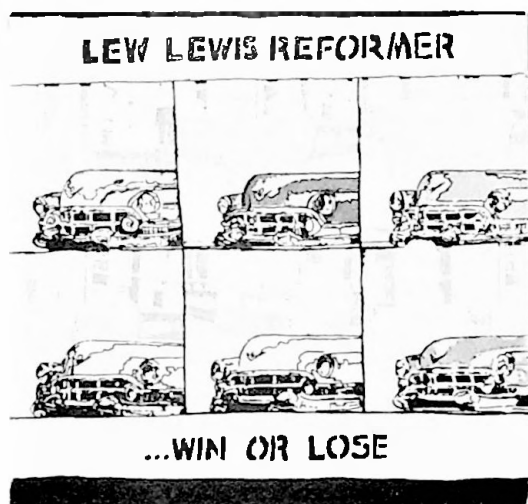
The B-side was the side Stiff heard first, and flipped! The A-side is one of the ten best Stiffs ever released. The girls on the stairs on the picture sleeve were not merely passers-by. They include Maureen from the Stiff office and Dave



Robinson's wife. It was also issued as the first Stiff picture-disc.

Matrix 'The Purley Queen'  
'And no Choke'

#### BUY 48 LEW LEWIS REFORMER



A 'Win Or Lose' (Rossi/Frost)  
B 'Photo Finish' (Lew Lewis)

Produced by Paul Bass.

The highlight of Lew's show at the time and a great version of an unrecorded Status Quo song. The cover artwork was based on Tom Sheehan's publicity pictures.

Matrix 'If it's Lews it's one'  
'First No. 9, 48-1 favourite'

#### BUY 49 WRECKLESS ERIC



A *Hit And Miss Judy* (Eric Goulden)  
B *Let's Go To The Pictures* (Eric Goulden)

Produced by Nick Garvey.  
Released in July 1979.

For the first time Eric credited his songs with his real name, but he still used the Stiff Wreckords label. Not a hit in Britain due to the summer holidays but it made number one in Belgium. It also became Stiff's first release in Portugal. The girl on the label of the 12-inch version was Lisa of *Who Does Lisa Like?* and a girlfriend of Wilko Johnson.

Matrix 'Duke Box Jury'  
'The Sound of Music'

#### BUY 50 IAN DURY AND THE BLOCKHEADS



A *Reasons To Be Cheerful, Part 3*  
(Dury/Payne/Jankel)  
B *Common As Muck*

A under the musical direction of Chas Jankel.

B, all credit to Arnold Chickenshots.

The follow-up to *Rhythm Stick* made it to number three, but of their three chart entries so far it stayed in the charts the shortest time, only eight weeks. A few weeks later Chas Jankel left the Blockheads, marking the beginning of the end time for Ian.

Matrix 'Sex change band'  
'Trident S.A.'

#### BUY 51 ANGIE



A *Peppermint Lump* (James Asher)  
B *Breakfast In Naples* (James Asher)

Produced and arranged by Pete Townshend.

Released on 24 August 1979.

The songs were written by an Eel Pie staff writer, James Asher, who took them to his boss, Pete Townshend, who loved them. The arrangements are vintage Townshend and rank alongside anything he has done on his solo albums. In addition to his writing abilities, Asher plays all the instruments on the B-side.

Matrix 'Lene, eat your heart out'  
'Better than breakfast in America'

BUY 52 THE 45's



- A *Couldn't Believe A Word*  
(P Johnstone)  
B *Lonesome Lane* (D Vigar)

Produced by David Moore and the 45's

'The one-off situation. Great record for the radio. Leased it from Chopper Records and put it out within 48 hours. Died the death!' So said press officer Nigel Dick. The poorest selling Stiff single ever, it was the only record between BUY 43 and BUY 53 not to either chart, be a record of the week, or to be playlisted.

BUY 53 LENE LOVICH



- A *Birdsong* (Lovich/Chappell)  
B *Trixi* (Lovich/Chappell)

Produced by Roger Bechirian.  
Released on 12 October 1979.

These were totally new tracks recorded in Holland with the new band. *Trixi* is an instrumental. It was only just a hit, reaching 39 in the charts. This might have done better had Stiff not been changing its distribution from Island to CBS. The yellow label indicates an EMI

pressing and CBS pressings have green labels.

Matrix 'Evermore'  
'Trick or Treat'

BUY 54 THE DUPLICATES



- A *I Want To Make You Very Happy*  
(Bat Fasterly/P Mayberry)  
B *Call of the Faithful* (The Duplicates)

A produced by Mick Glossop.

B produced by the Duplicates.

All non-custom labels for the foreseeable future are green versions of the existing label. This was the Rumour in disguise, hoping for a bit more attention than the Rumour were used to. A great song, but still no action.

Matrix 'Crime ...'  
'... pays'

BUY 55 RACHEL SWEET



- A *Baby Let's Play House* (Arthur Gunter)  
B *Wildwood Saloon* (L Sternberg)

A produced by Martin Rushent.

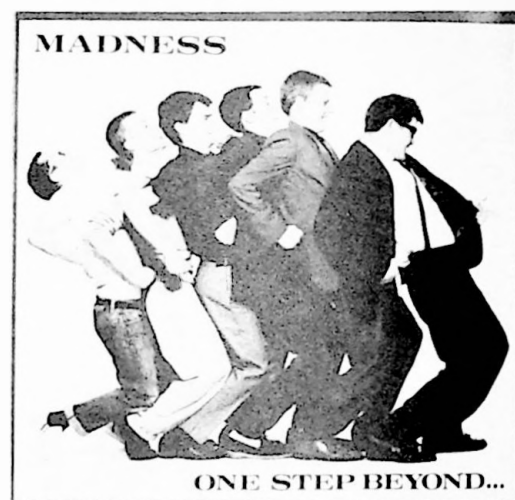
B not-credited.

Rachel's third single, and her third

cover version. The magic was wearing off, and this was not a hit. The B-side is an alternative version, recorded live at Toronto's famed El Mocambo Saloon, of the song on her first album.

Matrix 'Fast side'  
'Slow side'

BUY 56 MADNESS



- A *One Step Beyond* (C Campbell)  
B *Mistakes* (Hasler/Barson)

Produced by Clanger/Winstanley.  
Released on 26 October 1979.

Madness were waiting in the wings for the CBS deal to be completed. Signed on 1 October, they had a single in the charts 28 days later – that's the way to do it. It reached number seven.

Matrix 'A Nut Nut Nutty'  
'Watch This'

BUY 57 KIRSTY MacCOLL

*You Caught Me Out*

This record was never issued but featured most of the Boomtown Rats in the backing group. Done in Kirsty's inimitable style, it was a terrific song and presumably was not released because she was signing with Polydor.

BUY 58 MICHAEL O'BRIEN



- A *Made in Germany* (Michael O'Brien)  
 B *The Queen Likes Pop* (Michael O'Brien)

Produced by Wally Brill/Robin Langridge.

Another one-off, it was mainly the idea of Wally Brill who had been involved with Karel Fialka and *The Eyes Have It*. The teutonic flavour permeates everything from the cover to the matrix.

Matrix 'Eingang'  
 'Ausgang'

BUY 59 THE POINTED STICKS  
 POINTED STICKS



- A *Out of Luck* (N Jones)  
 B *What Do You Want Me To Do?*  
 (N Jones)  
*Somebody's Mum* (N Jones)

Produced by Brinsley Schwarz.

Spotted by Paul Conroy while he was on holiday in Canada, the Pointed Sticks were signed by Stiff despite competition from others. The record was produced by Brinsley Schwarz as the Rumour had given up playing in favour of

producing. Pointed sticks (pencils to you and me) were given away as promotional aids.

Matrix 'A Canadian Rocky'  
 'made for heavy rotation'

BUY 60 THE GTs



BOYS HAVE FEELINGS TOO

- A *Boys Have Feelings Too* (van Deller)  
 B *Be Careful* (P Collier)

Produced by van Deller/Collier.

More one-off hopefuls. Steve van Deller is better known for his work with the Dance Band.

Matrix 'Boilers Have Too'  
 'You've been warned'

BUY 61 JONA LEWIE



- A *God Bless Whoever Made You*  
 (N Lowe/I Gomm)  
 B *Feeling Stupid* (J Lewie)

A produced by Bob Andrews.  
 B produced by J Lewie.

This may have been a great Christmas single had the timing of the release been better co-ordinated.

Matrix 'A fin ...'  
 'and a prayer'

BUY 62 MADNESS



- A *My Girl* (M Barson)  
 B *Stepping Into Line*  
 (Hasler/McPherson/Foreman)

Produced by Clanger/Winstanley.  
 Released on 21 December 1979.

Defying protocol, Madness' second single was released four days before Christmas. The B-side is not available anywhere else. It reached number three on the chart and in France it made number one.

Matrix 'A present ...'  
 'for the future'

BUY 63 LENE LOVICH



- A *Angels* (Lovich/Chappell)  
 B *The Fly* (Lovich/Chappell)

Produced by Lovich/Chappell/  
 Bechirian/Winstanley.

This song was reportedly inspired by a meeting with some Hells Angels in

Europe during the filming of *Cha Cha*. Lene denies this, but I have seen the photographs. It was Lene's first flop.

Matrix 'Readie Eddie'  
'Ride On'

#### BUY 64 WRECKLESS ERIC



- A *A Popsong* (Goulden/Gosling)
- B *Reconnex Cherie* (Goulden)

A produced by Bazza.

B produced by Herington/Wallis.

Eric's finest moment. It is a shame his songwriting peaked too late. Had this been released in 1978 ... Prizes to anyone who can identify the rockers on the sleeve. Wreckless Eric's heroes are John Lennon and Captain Beefheart.

#### BUY 65 THE FEELIES



- A *Everybody's Got Something To Hide* (Lennon/McCartney)
- B *Original Love* (Mercer/Million)

Produced by Million/Mercer and Mark Abel.

Have you ever noticed that American hands of all ages love the Beatles? The Feelies signed with Stiff because they were the only label who would let them work without a producer. Where are they now?

#### BUY 66 DIRTY LOOKS

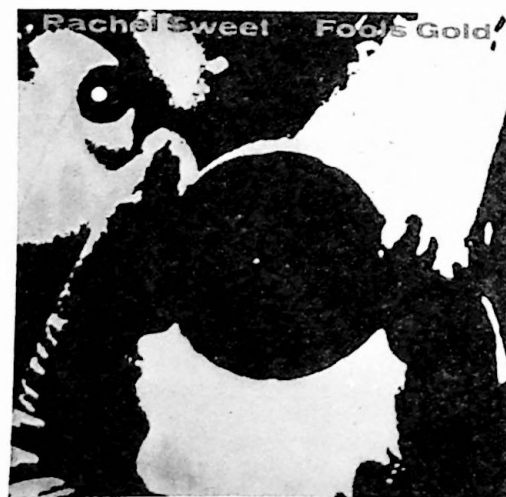


- A *Lie To Me* (Patrick Barnes)
- B *Rosario's Ashes* (Patrick Barnes)

Produced by Tim Friese-Greene.

A US band, Dirty Looks were spotted by Dave Robinson and immediately put under contract. They were whisked over to London to do their first album. *Lie To Me* is a fabulous single which deserved to be a hit. The B-side is not on the first album.

#### BUY 67 RACHEL SWEET



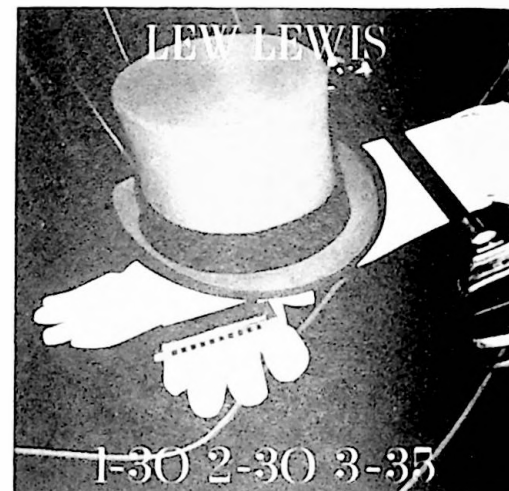
- A *Fool's Gold* (Graham Parker)
- B *I've Got A Reason* (Moon Martin)

Produced by M Rushent/Alan Winstanley.

Rachel's fourth single and her fourth cover version. The single got nowhere.

but the B-side was used in a BASF advert which everybody must have heard a thousand times.

#### BUY 68 LEW LEWIS



- A 1-30, 2-30, 3-35 (N Crozier)
- B *The Mood I'm In* (R Andrews/P Mayberry)

A produced by Vic Maile.

B produced by Bob Andrews/Paul Bass.

Neither side is on their album; the A-side was a backing track that Vic Maile had lying around in the studio and Lew played over it. The B-side is, however, the full band on an hitherto unreleased Bob and Mrs Andrews song.

Matrix 'Stiff mechanicz ...'  
'will fix any track'

#### BUY 69 LENE LOVICH



- A *What Will I Do Without You* (Chris Judge Smith)
- B *Joan* (Lovich/Chappell)

Produced by Lovich/Chappell/Bechirian/Winstanley.

The A-side was to have been on BUY 63 but finally appeared here. Any song which opens with 'I take disasters in my stride' has to have something going for it. Lene's hitmaking career only just resumed; it was three weeks in the chart, peaking at 58 (probably only because of the inclusion of a live four-track EP which included *Monkey Talk* (Lovich/Chappell), *The Night* (Gaudio/Crewe), *Too Tender To Touch* (Lovich/Chappell) and *You Can't Kill Me* (Chris Judge Smith))

Matrix 'Over ...'  
'and over'

#### BUY 70 DESMOND DEKKER



- A *Israelites* (D Dacres/L Kong)
- B *Why Fight* (D Dacres)

Produced by Lol Gellor and Syd Bucknor.

The lacklustre re-recorded version of Desmond's hit of years ago. It did nothing in Britain, but made number 12 in Belgium.

Matrix 'A hole ...'  
'in one'

#### BUY 71 MADNESS

*Work Rest And Play*

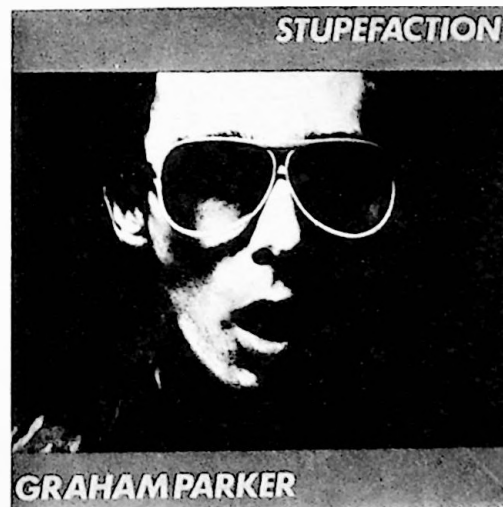


- A *Night Boat To Cairo* (McPherson/Barson)  
*Deceives The Eye* (Bedford/Foreman)
- B *The Young and the Old* (McPherson/Barson)  
*Don't Quote Me On That* (P Tosh/C Smythe)

Madness' first EP was recorded at 33 $\frac{1}{3}$  rpm, with radio station copies being on 45 rpm. Only *Night Boat To Cairo* is available on an album. It came about as a direct result of an NME interview in which every question put to the band was literally, 'Are you members of the National Front?' This was their reply. It was eight weeks in the chart and peaked at number six on 9 April 1980.

Matrix 'The rockiest sound ...'  
'goes around and around'

#### BUY 72 GRAHAM PARKER



- A *Stupefaction* (G Parker)
- B *Women In Charge* (G Parker)

Produced by Jimmy Iovine.

Stiff had a long, patient wait to finally sign GP and when it happened it was nearly too late. This single, from the moderately successful album *The Up Escalator*, did not chart. Producer Iovine's successes with Bruce Springsteen and Tom Petty did not rub off on GP. A nice song though, with the first of the snazzy new black labels.

Matrix 'The bigger they are ...'  
'the bigger they are'

#### BUY 73 JONA LEWIE



- A *You'll Always Find Me In The Kitchen At Parties* (J Lewie)
- B *Bureaucrats* (J Lewie)

A produced by Bob Andrews.  
B produced by Jona Lewie.

Jona does it again! The single peaked at number 10 in Britain and did enormous business in Europe. The song for which Jona will always be remembered. Had GP got his hit with *Stupefaction*, Stiff would have had three consecutive Top 20 singles.

Matrix 'Sod the whales ...'  
'Save Jona'

# ANY TROUBLE

ANDY PEEBLES RECORD OF THE WEEK CAPITAL CLIMB&R  
+ LUXEMBURG BULLITT

YESTERDAY'S  
LOVE

THE SINGLE FORMERLY ON PERSIAN RECORDS  
NOW REISSUED BY STIFF  
BUY IT  
PIC BAG AVAILABLE ON REQUEST FROM YOUR  
USUAL OR FROM STIFF RECORDS  
ON ORDER

HERE AND THERE WITH A K



THE  
MADNESS

NEW YORK: THE MADNESS BAND, THE MADNESS BAND, THE MADNESS BAND  
THE MADNESS BAND, THE MADNESS BAND, THE MADNESS BAND  
THE MADNESS BAND, THE MADNESS BAND, THE MADNESS BAND  
THE MADNESS BAND, THE MADNESS BAND, THE MADNESS BAND



NEW VERSION OF THE CLASSIC

★ **DESMOND  
LEKKER**

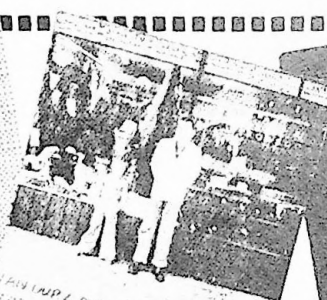
**ISRAELITE**

7 (BUY 70) & 10 (BUY 170) VERSIONS  
ON STIFF RECORDS

ELVIS COSTELLO



My Aim Is True



Elvis Costello  
NEW DUTY AND PRIVILEGES II  
Ian Dury



Bunch of Stiffs

**JUKEBOX DURY**

**THE VERY BEST OF  
IAN DURY & THE BLOCKHEADS**  
CASSETTE 23E2Z 41  
ALSO AVAILABLE, THE SINGLE, "WHAT A WASTE" BUY 135  
FEATURING "GIVE ME WITH YOUR RHYTHM STICK,"  
"REASONS TO BE CHEERFUL, PART 3," "SEX & DRUGS & ROCK & ROLL,"  
"I WANT TO BE STRAIGHT," "WHAT A WASTE" & SEVEN OTHER GEMS  
AVAILABLE FROM STIFF RECORDS

another day  
**uusipäivä**

another wave  
**uusiaalto**

another record  
**uusilevy**



Music for Pleasure



Damned Damned Damned

**STIFF**  
RECORDS

LOVE  
RECORDS



Nick Lowe

NEW RELEASES



END OF MAY

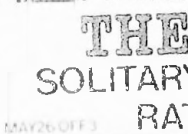
SINGLES



**THE BOX TOPS**

CRY LIKE A BABY  
THE LETTER

MAY 19 BUY 28



**THE MEMBERS**

SOLITARY CONFINEMENT  
RAT UP A DRAINPIPE

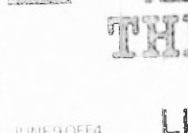
MAY 26 OFF 3



**HUMPHREY**

OCEAN WHOOPS-A-DAISY  
DAVEY CROCKETT

JUNE 2 BUY 29



**THE REALISTS**

I'VE GOT A HEART  
LIVING IN THE CITY

JUNE 9 OFF 4

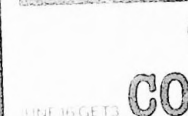


ALBUMS



THE  
LEGEND OF  
**MICKEY JUPP**

MAY 26 GET 2

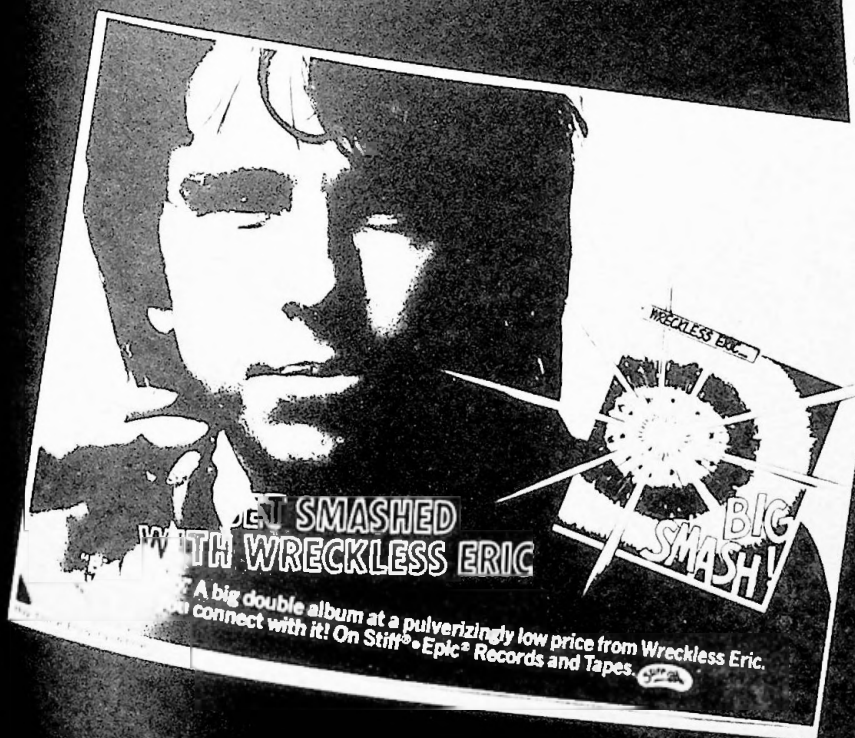


**THE AKRON  
COMPILATION**

JUNE 16 GET 3

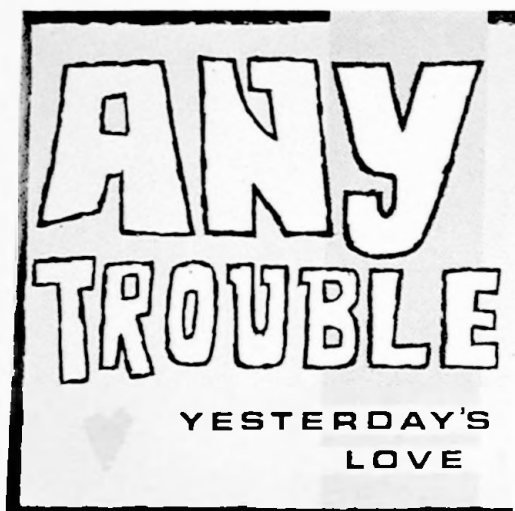


PS SEE Z SERIES NOW 3 99 RRP



Publicity and promotion

BUY 74 ANY TROUBLE



- A *Yesterday's Love* (C Gregson)  
B *Nice Girls* (C Gregson)

Produced by Any Trouble.

Another repetition of Stiff's old sad song, 'so nearly a hit ...' Any Trouble's first single, self-produced at Pennine Sound in Oldham, was picked up by Stiff by coincidence when, having heard it on the radio, a tape of it arrived in the next post. Stiff expected big things from Any Trouble.

Matrix 'Hair today ...'  
'Gone tomorrow'

BUY 75 WRECKLESS ERIC



**ERIC**

- A *Broken Doll* (Goulden/Hacon)  
B *I Need A Situation* (Goulden)

A produced by Bazza.

B produced by Shane O'Fancy.

Wreckless Eric's last stand and yet another fine song that did not chart. Cliff Richard covered the song and would have had it out as a single had this version not beaten him to it. Like

*Popsong*, the B-side is a song from the early part of Eric's career. Coincidence?

Matrix 'Eric pulls it off'

BUY 76 THE PLASMATICS



- A *Butcher Baby* (Stotts/Swenson)  
B *Tight Black Pants* (Stotts/Swenson)

Produced by Jimmy Miller.

'An Aural Bloodbath'

They produced Stiff's noisiest signing (move over Sean Tyla!) that is for sure. Totally manufactured by their manager, Rod Swenson, the Plasmatics were the final nail in punk's coffin. They managed a modest hit (reached 55 in the chart) with this tuneless bilge. Pressed on marbled vinyl, the B-side is live and not on their album.

Matrix 'See live ...'  
'You won't believe your eyes'

BUY 77 DIRTY LOOKS



- A *Let Go* (P Barnes)  
B *Accept Me* (P Barnes)

Produced by Tim Friese-Greene.

One of their best ever songs, really up and rocking, it was never played on UK radio.

BUY 78 GO-GOS



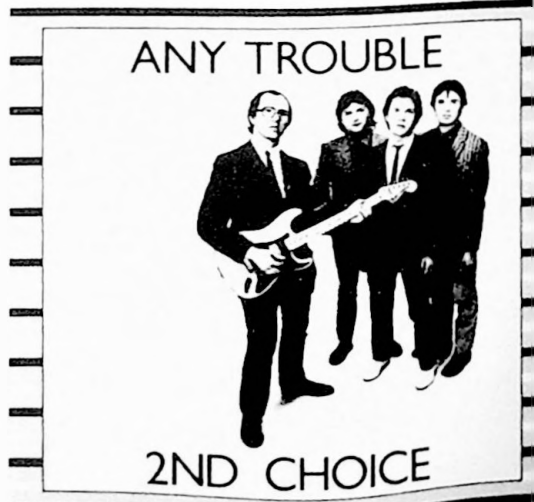
- A *We Got The Beat* (Caffey)  
B *How Much More* (Caffey/Wiedlin)

Produced by Paul L Wexler.

A US number one, but not for Stiff. Imported copies received a lot of play in New York and then they were picked up by IRS who recorded another version – the rest is history. Their first album had spent one year in the US chart by mid 1982.

Matrix 'If it's clean ...'  
'It's not laundry'

BUY 79 ANY TROUBLE



- A *Second Choice* (C Gregson)  
B *Name of the Game* (B Ulvae/  
B Anderson/S Anderson)  
*Bible Belt* (C Gregson)

A produced by John Wood.

B produced by Bazza (Barry Farmer).  
Released on 27 June 1980.

The second Any Trouble single came no nearer to being that elusive hit. It is notable for the live stuff on the B-side, which included a stab at Abba's *Name of the Game*. As Sonnie the promotion lady warned, 'Playlist now or I'll shoot the dog!'

Matrix 'Not just the illusion ...  
'but the reality of quality'

#### BUY 80 RACHEL SWEET



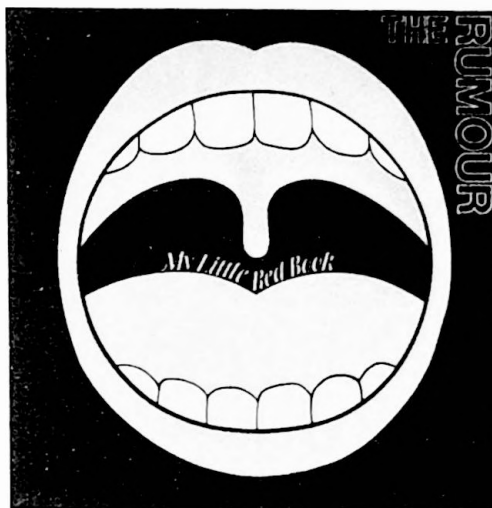
- A *Spellbound* (J O'Neill)
- B *Lover's Lane* (R Sweet)

Disco remix by Barry Taylor, original production by Rushent/Winstanley.

Rachel's last for the label and it is a disco mix! Not missing a trick, Stiff remixed the track with the bass well up, echo on the chorus, 121 bpm – the works. It was a nice try, but still no action.

Matrix 'Our national flower ...  
'is the hedge'

#### BUY 81 THE RUMOUR



- A *My Little Red Book*  
(Bacharach/David)
- B *Name and Number*  
(Goulding/Bodnar)

Produced by Alan Winstanley.

The first single from the Bob Andrew-less Rumour is done in the style of the version by Arthur Lee and Love. The B-side is not on any album. Toni Basil liked the A-side enough to do it on her video. As a promotional gimmick 'Little Red Book' address books were handed out.

Matrix 'Trust your hunch ...  
'not your lunch'

#### BUY 82 GRAHAM PARKER



- A *Love Without Greed* (G Parker)
- B *Mercury Poisoning* (G Parker)

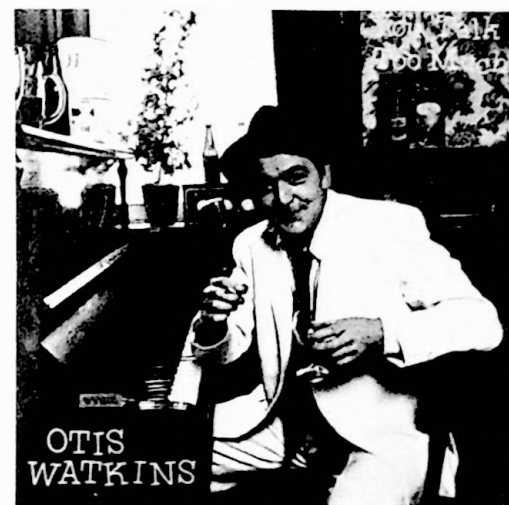
A produced by Jimmy Iovine.  
Released on 27 June 1980.

Still no joy with the elusive Parker hit; not even the inclusion of the rare live version of *Mercury Poisoning* could tempt the faithful. It was available in

two sleeves which were nearly identical, except that one had a flip-top type cover. It was the first of yet another new label design.

Matrix (B) 'This record speaks for itself'

#### BUY 83 OTIS WATKINS



- A *You Talk Too Much* (Joseph Jones)
- B *If You're Ready to Rock* (G Watkins)

Produced by Stuart Colman.  
'Recorded in BOP-A-PHONIC'  
Released on 20 June 1980.

A fine version of the rock classic by Otis Watkins (also known as Geraint Watkins and the Dominators), who is part of the incredibly successful Shakin' Stevens band, and with the same producer.

#### BUY 84 MADNESS



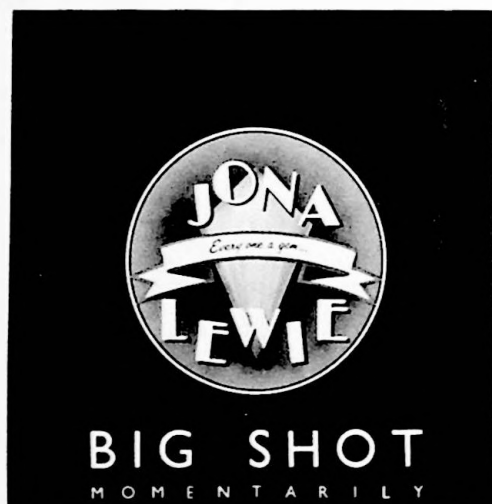
- A *Baggy Trousers* (McPherson/  
Foreman/Barson)
- B *The Business* (Barson)

Produced by Clanger/Winstanley.  
Released on 5 September 1980.

Stiff's longest-running chart single (nearly four months) reached an equal best-ever number three position. The B-side is an instrumental that is not available elsewhere, although it will soon have words and be released as *Take It Or Leave It*. It was number one in Belgium and number three in New Zealand. The sleeve illustration is by Humphrey Ocean.

Matrix 'We have lift-off'  
'Wind me up'

#### BUY 85 JONA LEWIE



- A *Big Shot-Momentarily* (J Lewie)
- B *I'll Get By In Pittsburgh* (J Lewie)

A produced by Bob Andrews/Jona Lewie.

B produced by Jona Lewie.

A better song than *Parties*, but it got nowhere. Only the Germans liked it and precious few of them (it peaked at 73). Bear in mind that *Parties* was a hit in 11 countries. If we can wait that long, his 'Greatest Hits' will appear around the year 2000. It was also released in a five-inch version.

Matrix 'Dinero ...'  
'is a hero'

#### BUY 86 THE STIFFS



- A *Goodbye My Love* (G Shephard)
- B *Magic Roundabout* (P Hendriks)

A produced by Mike Shipley.

B produced by the Stiffs.

An old G Glitter song produced in John Springate's (ex-Glitter band) studio. They were managed by the then management of Any Trouble. The Stiffs have supported the Stiff All Stars who are not on Stiff but are comprised of Stiff staff. Very confusing. It was a good song but the group is now defunct.

#### BUY 87 DESMOND DEKKER



- A *Please Don't Bend* (D Dacres)
- B *Workout (groove version)* (D Dacres)

Produced by Lol Gellor and Vic Keary.

Two more tracks, albeit that one is a version, from *Black and Dekker*. Nice sleeve.

Matrix 'You're doin' it'  
'For twirling L Kong'

#### BUY 88 JOE 'KING' CARRASCO AND THE CROWNS



- A *Buena* (Carrasco/Perez)
- B *Tuff Enuff* (Carrasco/Perez/Altman)

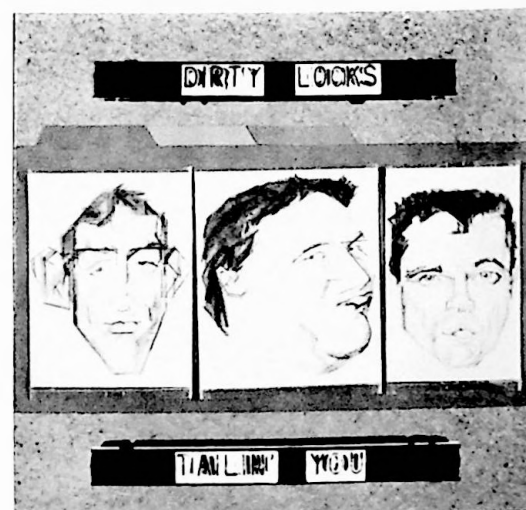
Produced by Bill Altman.

'Deep in the Heart of STEREO'

Released on 12 September 1980.

'A mixture of southern rock and Spanish pop' is the official description of Joe's music. However the visual aspect was really all they had going for them and that wore thin pretty fast. The French liked it enough to put it at 29 in their chart.

#### BUY 89 DIRTY LOOKS

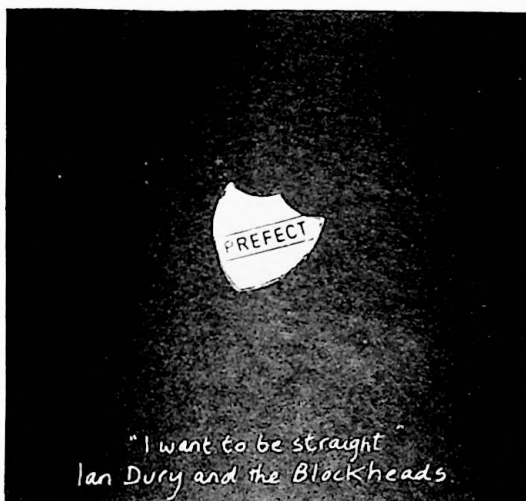


- A *Tailin' You* (P Barnes)
- B *Automatic Pilot* (P Barnes)

Produced by Richard Gotterhrer.

Not on any album and produced by ace producer Richard Gotterhrer, this is another terrific Dirty Looks single that got absolutely nowhere. Sad.

BUY 90 IAN DURY AND THE  
BLOCKHEADS



- A *I Want to be Straight* (Dury/  
Gallagher)
- B *That's Not All* (Dury/Payne)

Produced by pals.  
Released on 22 August 1980.

Ian was back after his 'holiday'. This was the first single with Wilko Johnson and a modest hit (seven weeks in the chart with a high of 22). There were two different sleeves: the original with a prefects badge and the later version with a group photo. The label details were also slightly altered.

BUY 91 PLASMATICS



- A *Monkeysuit* (Axeman/Beech)
- B *Squirm* (live) (Axeman/Beech)

Produced by Ed Stasium and Rod Swenson.

Stiff went ahead with the next Plasmatics single but by this time there was little or none of the original buzz left. Again, the single was in marbled vinyl. The cover is worth the price of the single on its own.

BUY 92 THE RUMOUR

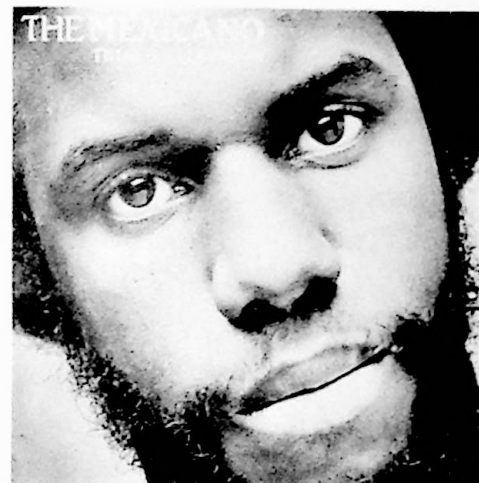


- A *I Don't Want The Night To End*  
(N Lowe)
- B *Pyramids* (Schwarz/Lobo/Bodnar)

Produced by Alan Winstanley.

The Rumour's last single was a passable attempt at a good Nick Lowe song. Both tracks are from the *Purity of Essence* album.

BUY 93 THE MEXICANO

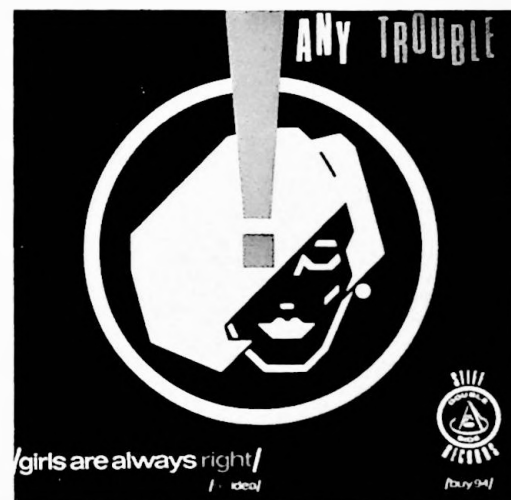


- A *Trial By Television* (E Grant)
- B *Jamaican Child* (E Grant)

Produced by Eddy Grant.

The Mexicano was signed to Stiff after an earlier single, *Move Up Starsky* was number one on the reggae charts for 10 weeks. *Trial* came nowhere near that. The Mexicano is Rudolph Grant, brother of Eddy, in real life.

BUY 94 ANY TROUBLE



- A *Girls Are Always Right* (C Gregson)
- B *No Idea* (C Gregson)

A produced by John Wood.  
B produced by Bob Sargeant.

A double A-side single: *Girls* was a great crowd pleaser and was released by public demand; *No Idea* was not on an album and was produced by the Beat's producer, Bob Sargeant. The only record of the Son of Stiff tour to get any radio play.

BUY 95 THE EQUATORS



- A *Baby Come Back* (E Grant)  
B *George* (The Equators)

A produced by Eddy Grant.  
B produced by Bob Andrews.  
Released on 3 October 1980.

Eddy Grant continues his Stiff production work on a record with which he had a hit as a member of the Equals. A great song with that great intro, but not a hit.

BUY 96  
Not issued

BUY 97 LENE LOVICH



- A *New Toy* (T Dolby)  
B *Cat's Away* (Lovich/Chappell)

Released on 10 March 1981.

After a long break Lene made a comeback with one of her best ever singles (written by Thomas Dolby). It only touched the lower reaches of the chart and 53 was its best position. No producer was credited. It was also

available as Stiff's first-ever cassette single.

Matrix 'Developing a sense ...'  
'of cultural physics'

BUY 98 TENPOLE TUDOR  
TENPOLE TUDOR



3 BELLS IN A ROW

- A *3 Bells in a Row* (Tudorpole)  
B *Fashion* (Tudorpole)  
*Rock and Roll Music* (Berry)

A produced by Dick Crippen.  
B produced by Bazza/Winstanley.

Presenting at great expense, direct from *The Great Rock 'n' Roll Swindle*, Mr Eddie 'Tenpole' Tudor. The A-side is another classic Stiff 'hit that wasn't.' The B-side was recorded live at the Marquee Club in London at the warm-up gigs for the Son of Stiff tour.

BUY 99 ELMO AND PATSY



- A *Santa Got Run Over By A Reindeer*  
(Brooks/Sesac)  
B *Christmas* (Shropshire/Sesac)

Produced by Elmo and Patsy.

Another one-off deal, signed purely to have the Christmas 1980 hit. They did, but not with this record. A totally tasteless single, the label reverted to the old style green label. This must have been Stiff's blackest period (BUY 85 to BUY 100) with no big hits, the Son of Stiff tour flopping, Madness lying low (temporarily) and Dury about to leave the label. Roll on 1981.



BUY 100 IAN DURY AND THE  
BLOCKHEADS

*Ian Dury & The Blockheads: Superman's Big Sister*



- A *Superman's Big Sister* (Dury/  
Johnson)  
B *You'll See Glimpses* (Dury/Watt-Roy)

Released on 7 November 1980.

The one hundred up, and what a long, slow century (almost four and a half years). An average of one single a fortnight and 18 of them were chart entries. This was Ian's last hit for Stiff and a modest one: three weeks in the chart, reaching 51.

BUY 101 JOHN OTWAY



- A *Green Green Grass of Home*  
(C Putnam)  
B *Wednesday Club* (J Otway)

A produced by John Otway.  
B produced by Paul Lily.

On this single, recorded for \$100 in a studio in Milwaukee, Otway turned his attention to the old Tom Jones hit. The front cover is lifted from Tom Jones' album with a photo of Otway's head in place of the Jones boy's.

BUY 102 MADNESS



- A *Embarrassment* (Barson/Thompson)  
B *Crying Shame* (Barson)

Produced by Clanger/Winstanley.  
Released on 14 November 1980.

Madness' last hit of 1980 reached number four and was only stopped from going higher by Jona Lewie. The B-side is not on an album.

BUY 103 NIGEL DIXON



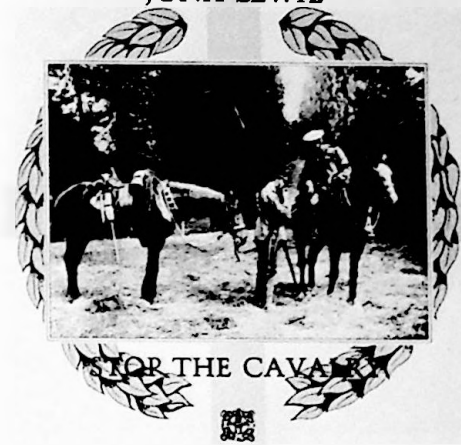
- A *Thunderbird* (Hacon/Collins)  
B *Someone's On The Loose*  
(Dixon/Lewis)

Produced by Alan Winstanley.

Nigel Dixon was formerly the singer with Whirlwind and established another in the series of Stiff/Chiswick crossovers. The A-side was co-written by Walter Hacon of Wreckless Eric's band. The B-side is by the Whirlwind writing team.

BUY 104 JONA LEWIE

JONA LEWIE



- A *Stop The Cavalry* (J Lewie)  
B *Laughing Tonight* (J Lewie)

A produced by Bob Andrews/J Lewie.  
B produced by Jona Lewie.  
Released on 21 November 1980.

The Christmas hit of 1980 and for several weeks afterwards. *Stop the Cavalry* was Stiff's second biggest selling single and a massive hit in 13 other countries.

Matrix 'Jona say ...'  
'Happy Christmas everyone'

BUY 105 DESMOND DEKKER



- A *Many Rivers To Cross* (J Cliff)  
B *Pickney Gal* (D Dacres)

A produced by Desmond Dekker/Vic Keary.  
B produced by Lol Gellor.

Desmond's version of the Jimmy Cliff standard. There was not a lot going for it, despite being a different version from the one on *Black and Dekker*.

BUY 106 LONDON CAST OF  
OKLAHOMA



- A *Oklahoma* (Rogers/Hammerstein)
- B *Oh, What A Beautiful Morning* (Rogers/Hammerstein)

Produced by Robert Charles Andrews.

Stiff picked up the soundtrack rights of this production of *Oklahoma* from the Palace Theatre in the West End. As an attempt to sell the soundtrack LP to theatregoers and tourists it worked. It was decried a bit by Stiff purists, but you have to pay the VAT man somehow.

BUY 107  
Not issued

BUY 108 MADNESS



- A *Return of the Los Palmas 7* (Barson/Woodgate/Bedford)
- B *That's The Way To Do It* (Foreman)

Produced by Clanger/Winstanley.  
Released 16 January 1981.

Never a band to let the grass grow under their feet, Madness had this out while BUY 102 was still descending the

chart. It reached number seven. The B-side is not on an album.

Matrix 'No cards required'  
'Donk you've been damned'

BUY 109 TENPOLE TUDOR



- A *Swords of a Thousand Men* (Turnpole)
- B *Love and Food* (Tudorpole)

Produced by Bob Andrews and Alan Winstanley.

Released on 27 March 1981.

Tenpole's second Stiff release – look out Adam Ant, Eddie is out to get you! It did very well with three months in the Top 75.

BUY 110 JONA LEWIE



- A *Louise (We Get It Right)* (J Lewie)
- B *It Never Will Go Wrong* (J Lewie)

Produced by Bob Andrews and Jona Lewie.

Poor old Jona – when he has a hit he hits big but he is just as liable to flop miserably. Again a worldwide hit (nine

countries: number two in Australia and number one in South Africa) but did nothing in Britain.

Matrix 'You can't bod one ...'  
'who has bodded millions'

BUY 111 LONESOME TONE



Never released. It was leased from Silent (SSH 5) and promo and radio copies were pressed but the project was shelved due to lack of airplay.

BUY 112 MADNESS



- A *Grey Day* (Barson)  
B *Memories* (Foreman)

Produced by Clanger/Winstanley.  
Released on 17 April 1981.

One of Madness' best ever singles with great lyrics. Their eighth single and another biggie, it reached number four. *Memories* is not on any album. It was also issued as a cassette single.

#### BUY 113 THE EQUATORS



- A *If You Need Me* (The Equators)  
B *So What's New* (The Equators)

Produced by Bob Andrews.

More home-grown reggae from the Equators and produced by the ubiquitous Bob Andrews. The Equators had gone down well on the Son of Stiff tour and deserved this second chance. Still nothing happened.

#### BUY 114 BUBBA LOU AND THE HIGHBALLS



Never issued. A similar situation to BUY 111.

#### BUY 115 JOHN OTWAY



- A *The Turning Point* (Otway/Birkett)  
B *Too Much Air Not Enough Oxygen* (Otway/Birkett)

Produced by Chris Birkett.

More nonsense from John Otway. Stiff had assumed responsibility for his career on both sides of the Atlantic. This single never looked like repeating his earlier (non-Stiff) successes.

Matrix 'Thinking with his feet'

BUY 116  
Not issued

#### BUY 117 THE BELLE STARS



- A *Hiawatha* (Belle Stars)  
B *Big Blonde* (Belle Stars)

Produced by Clanger/Winstanley.

The Bodysnatchers left the Two-Tone label (without Rhoda) and became the Belle Stars. Dave Robinson rushed in to sign them up and put them in the hands of the Madness production team. The result was one flawed single and no hit.

Image problems were not yet sorted out; the cover showed them scowling in punky denim and leather.

Matrix 'Some are hawks, some are doves'  
'The Belle Stars are always right'

#### BUY 118 DEPT-S



- A *Going Left Right* (Toulouse/Herbage/Taylor)  
B *She's Expecting You* (Toulouse/Lordan/Mizon)

Produced by David Tickle.  
Released on 19 June 1981.

Stiff had snapped up Vaughan Toulouse and his mates from the Demon label after *Is Vic There* had spent 10 weeks in the chart a few months earlier. The best their loyal fans could do this time was three weeks in the charts with a high of 55.

#### BUY 119 ANY TROUBLE



- A *Trouble With Love* (C Gregson)  
B *She'll Belong To Me* (C Gregson)

Produced by Mike Howlett.

The trailer for the new Any Trouble album. It received some airplay but with the usual lack of action. The band were more or less finished with Stiff by this time and it was their last single for the label.

BUY 120 TENPOLE TUDOR



- A Wunderbar (Tenpole)
- B Tenpole 45 (Tenpole)

Produced by Alan Winstanley.  
Released on 17 July 1981.

The first single with a new member, Munch Universe (prizes for discovering his real name), and another up-and-at-'em' hit. Nine weeks in the chart, it peaked at 16. The B-side is done in the then fashionable 'Stars on 45' style.

BUY 121 SPROUT HEAD UPRISING



- A Throw Some Water In (Lee Perry)
- B Nothing To Sing (part II) (Michael Ward)

Produced by Michael Ward.

Definitely a weirdo! Possibly the strangest Stiff A-side ever, it is a Lee Perry song done in a cross between country and cajun. The kind of record that John Peel plays once out of charity.

BUY 122 JONA LEWIE



- A Shaggy Raggy (J Lewie)
- B Shaggy Raggied (J Lewie)

Produced by Bob Andrews and Jona Lewie.

The song was inspired by Jona's interests in ragtime and reggae, hence 'raggy'. It is also a song about a busker or tinker (Shaggy). The B-side carries on where the A-side leaves off. What more can I say? It was a hit nowhere.

Matrix 'Records ...'  
'make records'

BUY 123 BELLE STARS



- A Slick Trick (Belle Stars)
- B Take Another Look (Belle Stars)

Produced by Clanger/Winstanley.

A swift follow-up by the Belle Stars to keep the ball rolling, but once again the Clanger/Winstanley magic fails to click.

BUY 124 ALVIN STARDUST

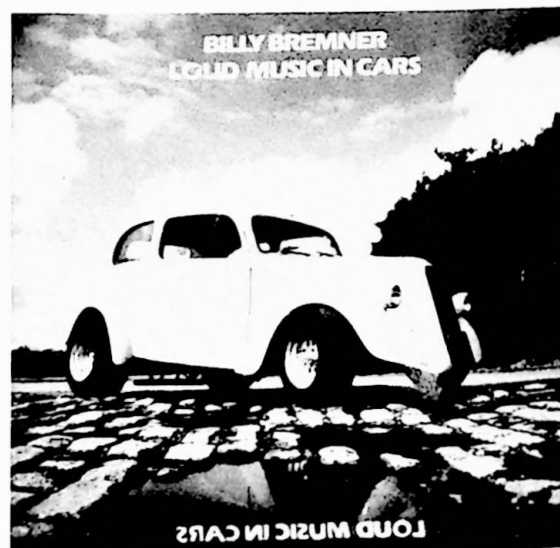


- A Pretend (Douglas/Parman/Lavere)
- B Goose Bumps (Stardust)

Produced by Peter Collins.  
Released on 14 August 1981.

Phase three of Alvin's career: phase one was the Shane Fenton era, phase two was the first Stardust era between 1974 and 1978, and, on Stiff, phase three brought more hits including Pretend which went to number four.

BUY 125 BILLY BREMNER



- A Loud Music In Cars (Bremner/Birch)
- B The Price Is Right (Bremner/Pickett)

Produced by Will Birch.

The first Stiff single by the ex-Rockpile guitarist. Will Birch was rapidly becoming house producer at Stiff (a job he also does at Demon). A Bremner

album was discussed, but legal and financial problems stopped it.

#### BUY 126 MADNESS



- A *Shut Up* (McPherson/Foreman)
- B *A Town With No Name* (Foreman)

Produced by Clanger/Winstanley.  
Released on 18 September 1981.

The ninth consecutive hit for the nutty boys, but modest by their standards (nine weeks in the chart with seven being the highest position). Once again a non-album B-side (what an album the B-sides will make in years to come!)

#### BUY 127

Not issued

#### BUY 128 DEPT-S



- A *I Want* (Toulouse/Herbage)
- B *Monte Carlo or Bust* (Toulouse/Herbage)

Produced by David Tickle.

Come in Dept-S, your time is up. Their last single for Stiff did nothing at all. There was talk of an album but the plan was shelved after the reaction to *I Want*.

#### BUY 129 TENPOLE TUDOR



- A *Throwing My Baby Out With The Bath Water* (Tudorpole/Kingston/Long)
- B *The Conga Tribe* (Tenpole Tudor)

Produced by Alan Winstanley.  
Released on 30 October 1981.

The third Tenpole chart entry, but only just – 49 was its highest position during five weeks in the charts. You cannot offend the mums and dads and expect number ones. The B-side is not on an album.

Matrix 'The Third Crusade'  
'The Lionhearted'

#### BUY 130 THE BELLE STARS



- A *Another Latin Love Song* (Belle Stars)
- Miss World (Belle Stars)

- B *Stop Now* (Belle Stars)
- Having A Good Time* (Belle Stars/Graz)

Produced by Pete Wingfield.

Round three in the Belle Stars saga. Four songs for the price of two, superbly produced by the doyen of blue-eyed soul, Pete Wingfield, but still no action. Do not panic girls, you will do it yet.

#### BUY 131 JONA LEWIE



- A *Rearranging The Deck Chairs On The Titanic* (J Lewie)
- B *I'll Be Here* (J Lewie)

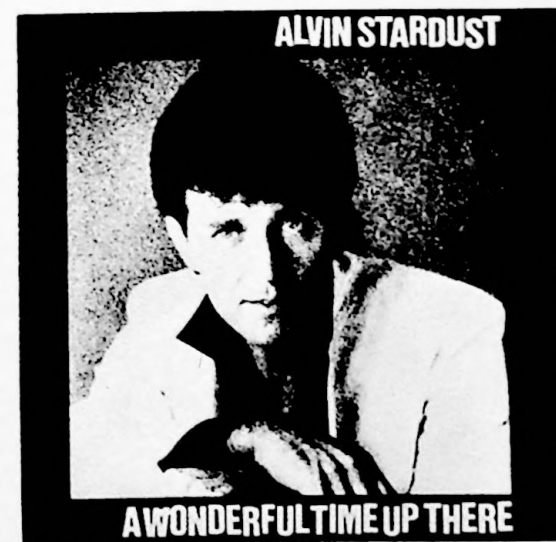
A produced by Jona, Dave Robinson and Billy Ritchie.

B produced by Jona and Rupert Hine.

The magic touch deserted Jona again (no doubt temporarily) and by coincidence Bob Andrews was absent on this and the previous single. The title is worth the price of the single alone.

Matrix 'Good luck Lew'

#### BUY 132 ALVIN STARDUST



- A *Wonderful Time Up Here* (Lee Roy Abernathy)  
 B *Love You So Much* (A Stardust)

Produced by Peter Collins.  
 Released on 6 November 1981.

Issued in time to be the Christmas hit of 1981, it hovered in the sixties and seventies for eight weeks and its highest position was 56.

**BUY 133 CORY BAND/GWALIA SINGERS**



- A *Stop The Cavalry* (J Lewie)  
 B *The Longest Day* (Paul Anka)

Produced by Bob Andrews.

This is the sort of thing that can blow your credibility, even if it does help pay bills. It would have been some sort of first had it succeeded: the same Christmas hit two years running on the same label but by different artistes.

Matrix 'Happy Xmas - A Hit'

**BUY 134 MADNESS**



- A *It Must Be Love* (Labi Siffre)  
 B *Shadow On The House* (C J Foreman)

Produced by Clanger/Winstanley.  
 Released on 27 November 1981.

Good old Madness - no room for complacency. With hits still to be taken from *Madness 7*, the lads turned out their version of Labi Siffre's hit of the 1960s. A great version and it proved a point with their longest chart stay since *Los Palmas 7*. It was six weeks in the Top 10, reaching number four; it was 12 weeks in the chart altogether. The B-side is a non-album one.

**BUY 135 IAN DURY**



- A *What A Waste* (Dury/Melvin/Jankel/Blockheads)  
 B *Wake Up And Make Love* (Dury/Jankel)

The cash-in single from the cash-in album. The great British public remembered that this was exactly the same two sides they bought as BUY 27 all those years ago and kept their purses firmly closed. Different packaging: obviously Stiff could not get hold of Island's deletions.

**BUY 136 THE DANCING DID**



- A *Lost Platoon* (Harrison/Dormer)  
 B *Human Chicken* (Harrison/Dormer)

Produced by Bob Andrews.

More one-off hopefuls who were quickly dumped.

**BUY 137 TENPOLE TUDOR**



- A *Let The Four Winds Blow* (Tudorpole)  
 B *Sea of Thunder* (Kingston)

Produced by Alan Winstanley.

The Tudorpole's began to run out of steam with their fifth single, the title track of their second album. Neither did anything. Their first hit was in March but they were forgotten by November. The single has a non-album B-side.

BUY 138 POOKIESNACKENBURGER



*Just One Cornetto*

- A *Just One Cornetto*  
(Pookiesnackenburgers)  
B *Turkish Bath* (Pookiesnackenburgers)

Produced by Bob Andrews.

This band are reportedly a bunch of buskers discovered by Madness and invited to do the Madness 7 tour. At least one of them was in the Piranhas. Two versions were recorded – the radio version was dubbed 'just one espresso' to avoid accusations of advertising. Prizes for knowing where they got their name from.

BUY 139 JONA LEWIE



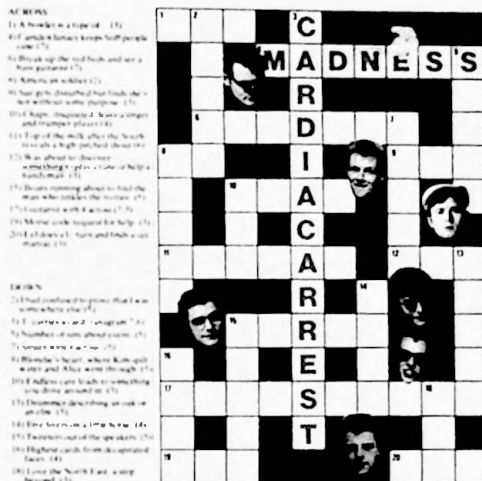
- A *I Think I'll Get My Haircut* (J Lewie)  
B *What Have I Done* (J Lewie/Ali Rae)

Produced by Rupert Hine.

Jona's third non-Bob Andrews production and his third consecutive flop. Still taking an interest in his matrix messages!

Matrix 'Making money'  
'for discriminating dealers'

BUY 140 MADNESS



- A *Cardiac Arrest* (Smash/Foreman)  
B *In The City* (McPherson/Barson/Smash/Crutchfield/Inove)

Produced by Clanger/Winstanley.  
Released on 12 February 1982.

Still the hits keep on coming, but only to number 14 this time. Only *The Prince* has peaked lower than this; it must have something to do with the British hang-up about ill-health. Two new writing credits appear on the (non-album) B-side.

BUY 141  
Not issued

BUY 142 ALVIN STARDUST

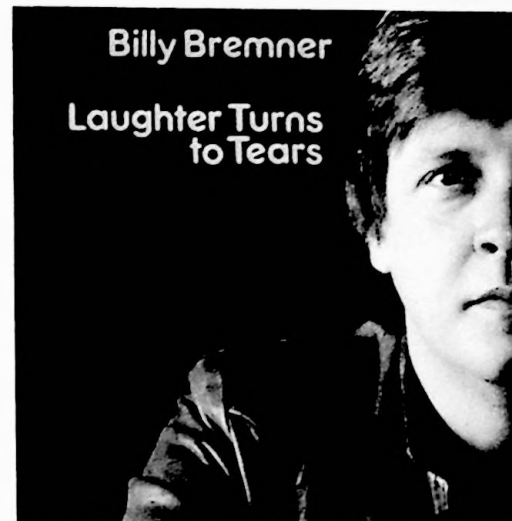


- A *Weekend* (D & B Post)  
B *Butterflies* (A Stardust)

Produced by Peter Collins.

Alvin's third Stiff release but the formula is wearing thin. No hit and the album is postponed.

BUY 143 BILLY BREMNER

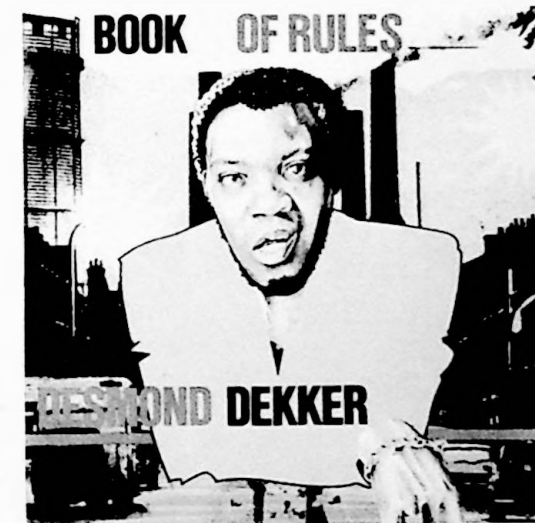


- A *Laughter Turns To Tears* (Bremner/Birch)  
B *Tired and Emotional* (Bremner/Birch)

Produced by Will Birch.

Bremner's farewell to Stiff was another two good songs co-written with producer Will Birch.

BUY 144 DESMOND DEKKER



- A *Book of Rules* (H Johnson/B Llewelyn)  
B *Alleman* (D Dacres)

A produced by Will Birch.

B produced by Robert Palmer.  
Released on 16 April 1982.

It is strange that Stiff could not come up with a usable A-side from Desmond's 'superstar' *Compass Point* album. Will Birch shows his versatility in producing this cover of an old Heptones tune.

Publicity and promotion



**STIFF RECORDS**  
*The world's most flexible record label*

Electrically  Recorded

32 ALEXANDER ST.  
LONDON W2

**BAGS OF STYLE**

NEW SINGLE NEW SINGLE  
**IKO IKO IKO IKO**  
**THE BELLE STARS**  
**IKO IKO IKO IKO**  
**IKO IKO IKO IKO**  
STIFF BUY 150 STIFF BUY 150 STIFF BUY 150  
TO ORDER THIS SINGLE 12.99P + P&H ANY TIME OF THE DAY OR NIGHT



NEW SINGLE NEW SINGLE NEW SINGLE NEW

IKO IKO IKO  
IKO IKO IKO  
IKO IKO IKO  
IKO IKO IKO

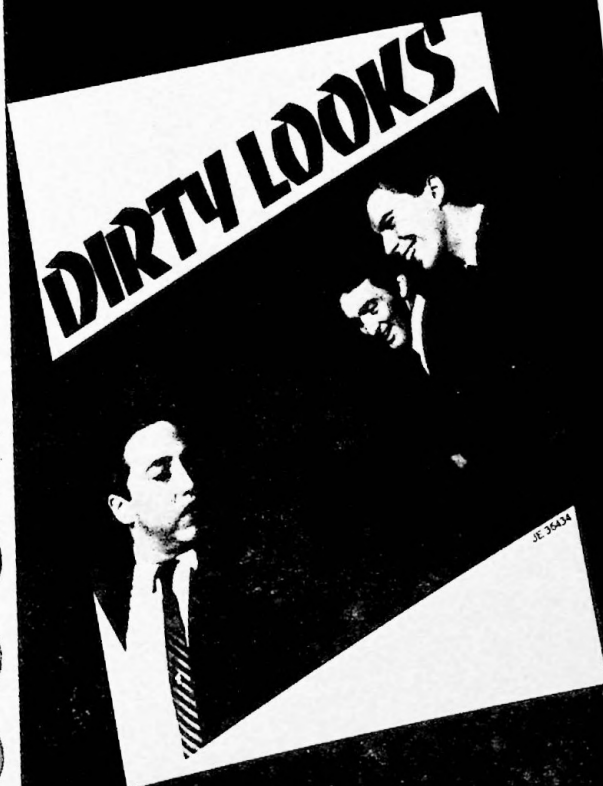
THE  
BELLE STARS

IKO IKO IKO  
IKO IKO IKO  
IKO IKO IKO  
KO IKO IKO

STIFF BUY 150

STIFF BUY 150

STIFF BUY 150



BUY 145 THE ASTRONAUTS



- A *I'm Your Astronaut* (Burton/Leif)  
B *Commander Incredible* (Burton/Leif)

Produced by John Baccini.

Another one-off single by a bunch of hopefuls nobody had ever heard of. It got some airplay, mainly on Capital Radio, but it died the death. It was available on green vinyl.

BUY 146 MADNESS

HOUSE OF FUN



MADNESS

- A *House of Fun* (Barson/Thompson)  
B *Don't Look Back* (C J Foreman)

Produced by Clanger/Winstanley.  
Released on 14 May 1982.

They finally got a UK number one. (24 May 1982). Not their best song, but they deserved their moment of glory. Neither side is on an album (it came out before *Complete Madness*). It was also issued as a picture disc.

Matrix 'Chemist facade'

BUY 147 JANE AIRE



- A *I Close My Eyes and Count To Ten* (Clive Westlake)  
B *Heart of the City* (Paul Cutler/Jane Aire)

Produced by Bob Andrews.  
Released on 14 May 1982.

Jane returned to recording after a period of domestic bliss as Mrs Pete Briquette. Now that she has got the house the way she likes it she can record again. This single is a neat version of an old Dusty Springfield song. Sadly it saw very little action.

BUY 148 ELECTRIC GUITARS



- A *Language Problems* (Electric Guitars)  
B *Night Bears* (Electric Guitars)

A produced by Martin Rushent.  
B produced by Steve Street and Electric Guitars.

Stiff's 'great white hopes' for 1982, they have a whizz-kid producer, top-line management and plenty of live work, but still no action as yet. The *NME* quickly dismissed the single as 'sub-

XTC', but fear not, the Electric Guitars have friends in high places.

BUY 149 LENE LOVICH



- A *Lucky Number* (Lovich/Chappell)  
B *New Toy* (T Dolby)

Produced by The Stateless.  
Released on 21 May 1982.

Released after the song was used in the KP Nuts advertising campaign. *New Toy* on the B-side was shrewdly placed as Thomas Dolby was happening at the time. There was little action this time around but you can expect Lene's career to be in full swing again in 1983.

BUY 150 THE BELLE STARS

IKO  
IKO

THE BELLE STARS

- A *Iko Iko* (R & B Hawkins/Johnson/Thomas/S & J Jones)  
B *The Reason* (Belle Stars)

A produced by Brian Tench.  
B produced by Pete Wingfield.  
Released on 21 May 1982.

At last! The Belle Stars broke through with the old chestnut *Iko Iko*. Strangely

enough two versions appeared at once and both charted in the same week, but see the difference in their chart positions over successive weeks:

Belle Stars: 74, 44, 35, 41, 52, 71

Natasha: 54, 38, 24, 16, 14, 12, 10, 15, 21, 32, 52

And that is the first 150. They have rattled through numbers 100 to 150 in 17 months and have had 15 chart entries out of 50 (44 actually, as six numbers were not allocated) compared with 18 in the first 100. LPs are a different story; apart from Madness there have been no SEEZ entries for over two years!

### Non BUY prefix singles

For various reasons, but usually because of the dubious nature of the records involved, many singles have not been given the prestigious BUY prefix. The LAST series do fit into the Stiff scheme of things, but the rest are, 'inspired marketing concepts'.

### Blockhead Label

This label was set up to release solo singles by members of the Blockheads, but it didn't really get off the ground.

### HORN 1 DAVEY PAYNE DAVEY PAYNE



**SAXOPHONE MAN**

- A *Saxophone Man* (D Payne)
- B *Foggy Day In London* (Gershwin)

Produced by Payne/Hart/Jenner.

Davey Payne's solo single and the man most likely to do one. The A-side proved he was a better sax player than a

singer. The B-side is an old Gershwin standard.

Matrix 'Sax & drugs & rock & roll'

### BLO 1 WILKO JOHNSON



- A *Oh Lonesome Me* (Don Gibson)
- B *Beauty* (Dury/Hardy)

The A-side is a country and western standard and the flip is a Dury song done in Wilko's inimitable 12-bar style which includes a great sax break from D Payne.

### The Boy Series

Devo were spotted in the States by Paul Conroy and Alan Cowderoy and immediately signed to Stiff. Songwise and chartwise these were the best ever Devo tunes.

### BOY 1 DEVO



- A *Jocko Homo* (Devo)
- B *Mongoloid* (Devo)

Produced by Devo.

This was shipped from the States in the original shrink-wrapped fold-out triple sleeve. It was also the soundtrack to the Devo promotional film by Chuck Statler. During three weeks in the chart it reached number 62.

### BOY 2 DEVO



- A *Satisfaction* (Jagger/Richards)
- B *Sloppy* (Devo)

Produced by Devo.

Devo's finest moment. It reached number 41 in the charts during an eight week stay and was a hit in jukeboxes everywhere.

Matrix 'money talks people mumble'

### BOY 3 DEVO



- A *Be Stiff*
- B *Social Fools*

A produced by Brian Eno.

B produced by Devo.

The A-side is the song that gave its name to the second Stiff tour. The picture sleeve was used as the American album sleeve. Their third chart entry was only one week at 71. Virgin were soon to spend a lot of money to retain the services of Devo. The record was also available in opaque vinyl.

Matrix '3rd time lucky'  
'Over and Out'

### Broken Records

#### BROKEN 1 DAVE STEWART



'WHAT BECOMES OF THE BROKEN HEARTED'

- A *What Becomes of the Broken Hearted* (Riser/Dean/Weatherspoon)
- B *There Is No Reward* (Stewart)

Produced by Dave Stewart.  
Released on 27 February 1981.

Originally put out by Dave Stewart on his own label via Rough Trade, Stiff picked it up and released it within two weeks of hearing it. Guest vocals were provided by Colin Blunstone. It stayed in the chart for 10 weeks and reached number 13.

#### BROKEN 2 DAVE STEWART/ BARBARA GASKIN



- A *It's My Party* (Riener/Gold/Gluck)
- B *Waiting In The Wings* (D Stewart)

Produced by Dave Stewart.  
Released on 28 August 1981.

A wild version of the old Lesley Gore hit. It was not Stiff's biggest seller but was arguably their best chart performance with four consecutive weeks at number one.

### Burning Rome Records (licensed to Stiff)

Theatre of Hate are to date the only releases on Burning Rome. All releases are co-ordinated by Theatre of Hate's manager Terry Razor, and the sleeve designs are by C Moretone of Stiff. TOH videos and publicity are done by Stiff. They were a hardworking band who deserved all the success they had.

#### BRR 1 THEATRE OF HATE



- A *Rebel Without a Brain* (Brandon)
- B *My Own Invention* (Brandon)

Produced by Mick Jones.  
Not distributed by Stiff.

#### BRR 2 THEATRE OF HATE



- A *Do You Believe In The Westworld* (Brandon/Theatre of Hate)
- B *Propaganda* (Brandon/Theatre of Hate)

Produced by Mick Jones.  
Released on 26 February 1982.

The hard slog paid off to produce TOH's first chart entry (it is also their best song to date). It was eight weeks in the chart and reached number 40.

#### BRR 3 THEATRE OF HATE



- A *The Hop* (Brandon)
- B *Conquistador* (Brandon)

Produced by Mick Jones.  
Released on 7 May 1982.

A disappointing follow-up to their previous record. It only got to number 70 during three weeks in the chart.

## BRR 1931

- A *Nero* (Brandon)
- B *Incinerator* (Brandon)

## Stiff Indie

### BUY ALOT OTWAY AND BARRETT



- A *Headbutts* (Otway/Barrett)
- B *Live Version Headbutts* (Otway/Barrett)

Produced by Wild Willy Barrett.  
'STEREO enhanced mono'

Otway reunited with his long-time buddy, W W Barrett. Stiff refused to touch this so Otway's manager put it out on Stiff Indie, recreating the original label. The cover is that of BUY 101 with a photo of Wild Willy added. A Stiff spokesman said the duo were 'talented but wild ...' The matrix lists the catalogue number as Limp 1.

## Stiffwick

### DEA/SUK 1 WAYNE KRAMER



- A *Ramblin' Rose* (Wilkin/Birch)
- B *Get Some* (Farren/Kramer)

Released to help raise money for Wayne Kramer's (ex MC5) appeal costs in contesting a charge of conspiracy to traffic in cocaine. It was issued in a numbered, limited edition of 10,000 (5000 each on Stiff and Chiswick).

- Matrix 'Release Wayne Kramer'  
'Free Wayne Kramer'

## Dread at the Controls

The label owned by and featuring dubmaster supreme Michael Campbell, also known as Mikey Dread, was distributed briefly by Stiff when Mikey was at the peak of his popularity, the period when he was working with the Clash. Kosmo Vinyl, ex-Stiff employee and now Clash manager, was the link in the chain that took Dread to Stiff. The single released through Stiff was:

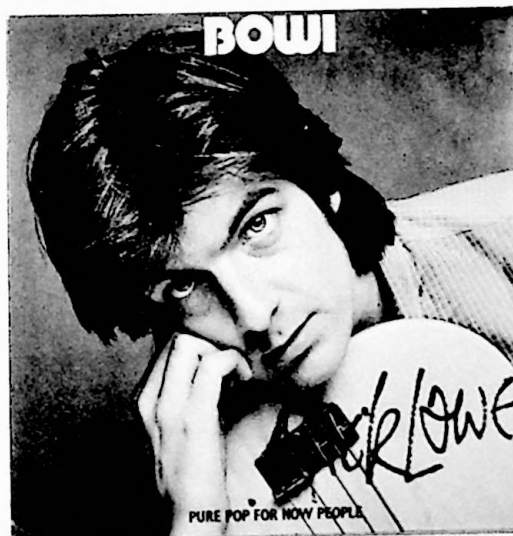
### DREAD 1 MIKEY DREAD

- A *Break Down The Walls*
- B *Mastermind*

Mikey is now with Do-IT Records (of Roogalator fame) and his LP *SWALK* is worth a listen (see *ZigZag* 102 for more information).

## The LAST EPs

### LAST 1 NICK LOWE *Bowi*



- A *Born A Woman* (Martha Sharp)
- B *Marie Provost* (Nick Lowe)  
*Endless Sleep* (Nick Lowe)

Produced by Nick Lowe.

The title is a tribute to David Bowie as Bowie called his album *Low* after Nick. It features the same personnel as BUY 1 (ie Steve Goulding on drums and Nick on everything else). It gained some notoriety for the couplet in *Marie Provost*, 'she was a winner/who became a doggies dinner'.

- Matrix 'lively Stereo'  
'Pretty deadly'

### LAST 2 *Snuff Rock*



- A *Kill* (C P Lee/Jimmy Hibbert)  
*Gobbing on Life* (C P Lee/Jimmy Hibbert)
- B *Snuffin' Like That* (C P Lee/Jimmy Hibbert)  
*Snuffin' In a Babylon* (C P Lee/Jimmy Hibbert)

Produced by Nick Lowe.  
Released on 9 September 1977.

Four songs from the musical *Sleek*, a parody of punk culture which ends with the hero stabbing himself to death as the climax of his act. It was actually done by Alberto Y Los Trios Paranoias in disguise and narrated by the late Les Prior.

- Matrix 'Stiff is cheap, but'  
'snuff is free'

### LAST 3 *Piccadilly Menial*

Never released. It is a legendary lost EP by Wreckless Eric, produced by Ian Dury. The tapes are still in the Stiff tape room.

LAST 4 MICK FARREN AND THE  
DEVIANTS *Screwed Up*



- A *Outrageous, Outrageous* (Farren/  
Rudolph/Wallis)  
*Let's Loot The Supermarket*  
(Farren/Rudolph)  
B *Screwed Up* (Farren/Rudolph)  
*Shock Horror* (Farren/Wallis)

Produced by Larry Wallis.

The skeletons in Larry Wallis's cupboard were dragged out to give Island something to release. Some of these tracks date way back to when the Deviants were giants!

Matrix 'Gabba Gabba maybe'  
'Is Lew Lewis a none going situation?'

LAST 5 THE SPORTS



- A *Who Listens To The Radio*  
(Cummings/Pendlebury)  
*Step by Step* (Cummings/Bates)  
B *So Obvious* (Cummings/Pendlebury)  
*Suspicious Mind* (Arming)

Produced by Pete Solley.

The Sports were brought to England after their memorable performances on a Graham Parker tour of Australia. A great band but with lousy habits.

Matrix 'see the show ...'  
'see you there'

*World Cup 1982*

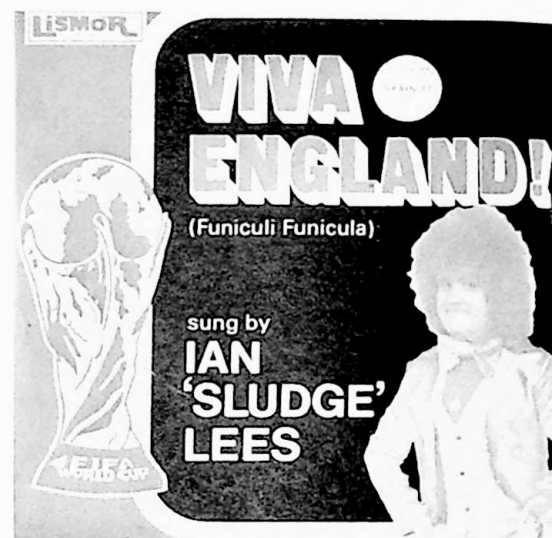
When I first saw the article in the *NME*, I thought it was an April Fool – the illustrations appeared to be made up. The records had been leased from Scotland's own Lismor label (the pressings by Stiff and the lousy sleeve design by Lismor) and featured the World Cup songs of England, Ireland and Scotland sung by comedians from each of the three countries. The A-sides are all based on the same tune, leaving the comics free to do their own B-sides. Interestingly, the Irish comic is represented by a firm based at 102 Great Victoria Street, Belfast, which is better known as the home of Terri Hooley and Good Vibrations.

LISP 2006 BENN GUNN



*Viva Scotland*

LISP 2007 IAN 'SLUDGE' LEES



*Viva England*

LISP 2008 GENE FITZPATRICK



*Viva Ireland*

Or, as Nigel Dick said, 'I know nothing of any World Cup records' (repeated three times).

*Oval Stiff*

Charlie Gillett's Oval label has pottered along its own way for several years now with various distribution deals (A & M, Pinnacle etc), and this tie-up with Stiff seems entirely independent of the existing Oval operation. Charlie deserves a lot of credit from Stiff – he signed and encouraged Kilburn and the High Roads (Ian Dury), signed up Lene Lovich (she is leased to Stiff while still being signed to Oval) and played the first ever Costello demos on his 'Honky Tonk' radio show. Coincidentally all three combined to give Stiff its most potent

pre-Madness successes. Gillett too has benefitted in that his royalties, via Lene, have kept Oval afloat.

# LOT 1

## JOHNNIE ALLAN PROMISED LAND



- A Johnnie Allan *Promised Land* (Berry)
- B Pete Fowler *One Heart One Song* (Fowler)

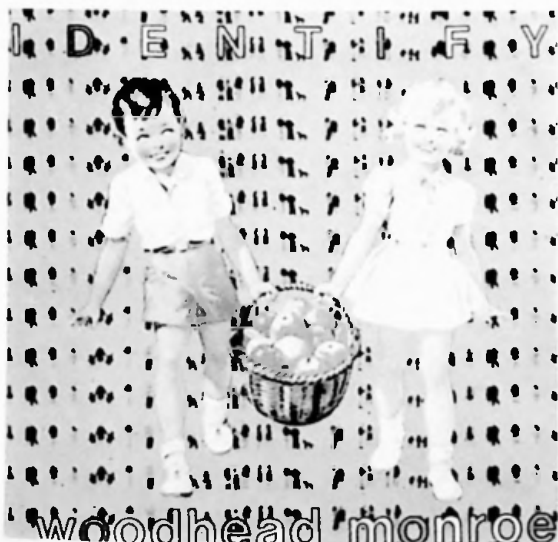
A produced by Floyd Soileau.

B produced by Jean-Marie Carroll.

Johnnie Allan's legendary version of the Chuck Berry classic has been issued and reissued countless times since 1974. Although never a hit, total sales must be very impressive.

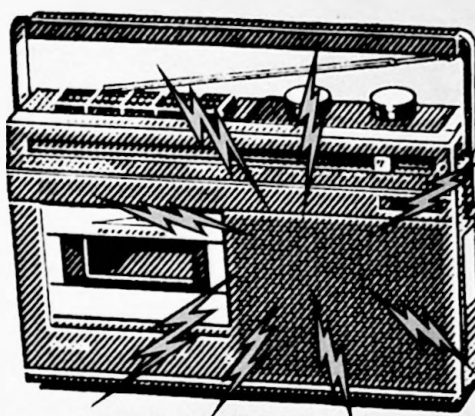
Matrix 'At last'

# LOT 2 WOODHEAD MONROE



- A *Identify* (Sirrs/Wix)
- B *The Good Life* (Sirrs/Wix)

# LOT 3 WOODHEAD MONROE MUMBO-JUMBO



## WOODHEAD MONROE

- A *Mumbo Jumbo* (Sirrs)
- B *B-side* (Sirrs/Wix)

Woodhead Monroe are two East-enders called Ed Sirrs and Paul Wickens who specialise in synthesizers. *Mumbo Jumbo* was a radio hit in early 1981 on Oval. Very strange.

## The Stiff One-Off Label

This series was started to give new (?) talent a chance and to cast them back to the gutter whence they sprang if they did not measure up.

# OFF 1 THE SUBS



- A *Gimme Your Heart* (Subs)
- B *Party Clothes* (Subs)

Produced by Larry Wallis.

Scotland's own Subs produced the best of the OFFs (but not the most successful).

Matrix 'All The Way down the A74'  
'Particles chasps'

# OFF 2 ERNIE GRAHAM

## ERNIE GRAHAM



- A *Romeo* (Phil Lynott)
- B *Only Time Will Tell* (E Graham)

Produced by Larry Wallis.

New talent? Ernie used to be in Eire Apparent when Dave Robinson was Jimi Hendrix's tour manager. Alan Cowderoy of Stiff used to work with Thin Lizzy at Phonogram and was convinced *Romeo* should be a hit! He was right, but it still did not become one.

Matrix 'This is that extra yard'  
'The strongs are song enough'

# OFF 3 THE MEMBERS



- A *Solitary Confinement* (Carroll/Tesco)
- B *Rat Up A Drainpipe* (Payne)

Produced by Larry Wallis.

The most successful one-off act, they were one of (at least) three bands who started out on Stiff and went to Virgin for more money and less fun.

Matrix 'Phone (01) 388 1255 Tuesday  
'evenings only'

# OFF 4 THE REALISTS



- A I've Got A Heart (Paul Astles)
- B Living In The City (P Astles)

A produced by Larry Wallis.  
B produced by the Realists/Charlie Brewster.

It is hard to convince me that of all the thousands of tapes sent to them these three (not counting Ernie Graham who was a mate) represent the best. Whatever happened to the Stiff/Chiswick talent contests?

## SS Label

The forerunner of Burning Rome, again run by Terry Razor. Kirk Brandon was the singer with the pack.

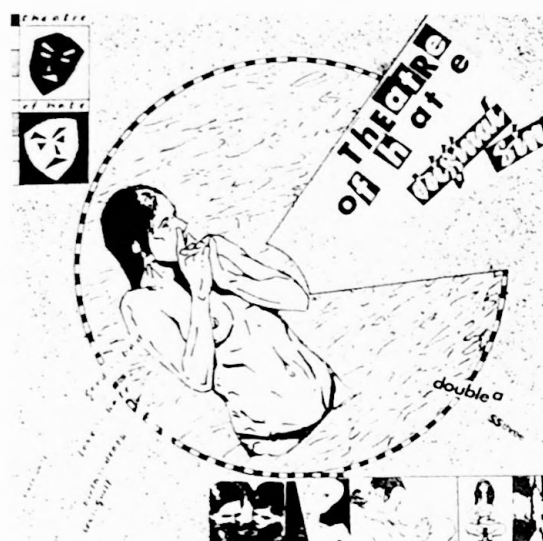
## PAK 1 THEATRE OF HATE (double A-side)



- A Heathen (K Brandon)
- B Brave New Soldiers (K Brandon)

Produced by Bazza and Liam Sternberg.

# SS3 THEATRE OF HATE



- A Original Sin (Brandon)
- AA Legion (Brandon)

Produced by Liam Sternberg.

## Silent Records

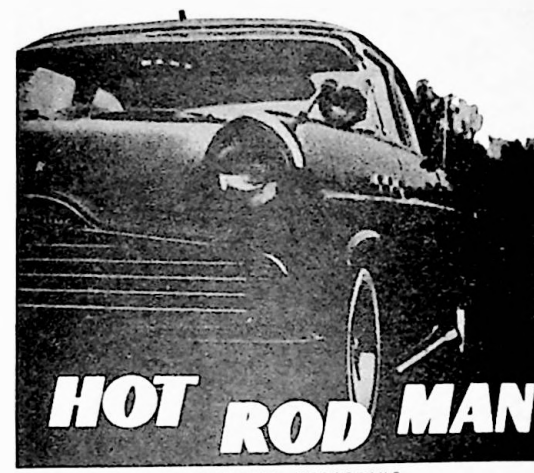
The only connection with Stiff was that they operated from the same address. Stiff pressed a few to try to get some airplay (see BUY 111 and BUY 114). The label was run by Jock Scott.

## SSH 1 JANET ARMSTRONG



- A Two Hearts In Pain
- B Exploitation

# SSH 2 TEX RUBINOWITZ TEX RUBINOWITZ



- A Hot Rod Man
- B Ain't It Wrong

## SSH 3 BUBBA LOU AND THE HIGHBALLS



- A Love All Over The Place
- B Over You

## SSH 4 MOTOR BOYS MOTOR



- A Drive Friendly

B *Fast 'n' Bulbous/Grow Fins* (Captain Beefheart)

Produced by Pat Collier (see the GTs' entry).

#### SSH 5 LONESOME TONE



A *Mom, Dad, Love, Hate and Elvis*  
B *Ghost Town*

A produced by Liam Sternberg.

#### Miscellaneous Singles

#### BUY 46 DJ LENE LOVICH

A *Say When*

This was a one-sided promotional record.

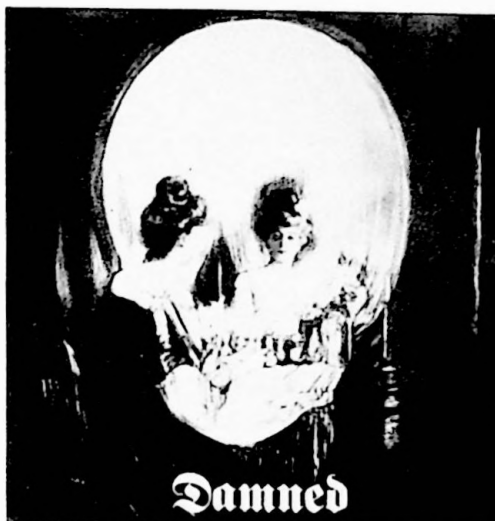
#### CLAP 1 THE THUNDERBOLTS



A *Dust On My Needle* (Keef Trussell)  
B *Something Else* (Keef Trussell)

This is, of course, The Thunderbolts of Brett Marvin and The Thunderbolts, and also Jona Lewie's old band; they are presumably on the label because of Jona.

#### DAMNED 1 THE DAMNED



A *Stretcher Case Baby* (R Scabies/B James)

B *Sick of You* (B James)

Produced by Shel Talmy.  
'Easily destructible STEREO'

This was given free to all those who went to the Marquee Club gigs on 14, 15 and 16 April 1977, the band's first anniversary as a live unit. Several thousands more copies were unleashed on to the collectors market. They fetched fabulous prices for a long time afterwards despite the exhortation on the label, 'why sell' em when you can give 'em away'.

Matrix 'I said you better have the album ...'  
'one year old'

#### FREEBIE 1 IAN DURY



A IAN DURY *Sex & Drugs* (Dury/Jankel)

B IAN DURY AND THE KILBURNS  
*Two Steep Hills* (a recitation)  
*ENGLAND'S GLORY* (live)

About 1000 were pressed to be given to everyone who attended the NME's 1977

Christmas party. Another 500 were pressed in 1978 for an NME/Blockhead competition.

Matrix 'Next year is 1978 and all Blockheads born in 1945 will be 33 $\frac{1}{3}$ ?'  
'This record has no redeeming (?) social value'

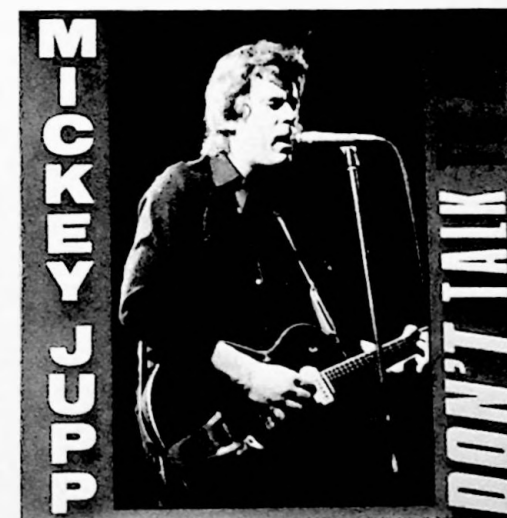
#### FREEB 2 Excerpts From Stiff's Greatest Hits



Just that! Twelve classic snippets from the first 24 Stiffs. The DJ is Les Prior doing his Norman Sleak imitation. It is worth a fortune these days.

Matrix 'where perfection is no accident'  
'and the Lord said "Go out and Sell"'

#### GFR 001 MICKEY JUPP

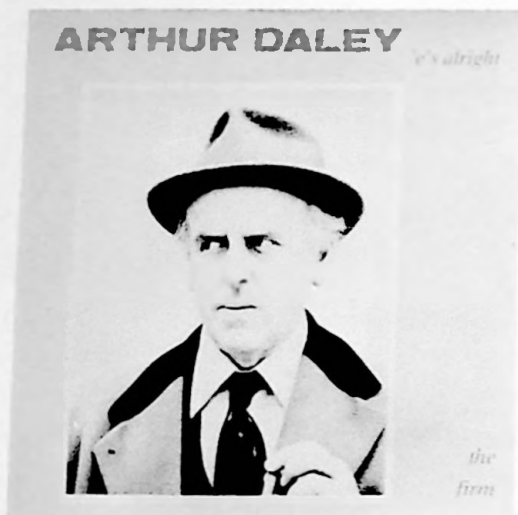


A *Don't Talk To Me* (Jupp)  
B *Junk In My Trunk* (Jupp)

Produced by Iain and Gavin Sutherland.

Mickey's management company pressed this single and put it out on their Good Foot label. Stiff picked it up and issued it with the original Good Foot Catalogue number.

# HID 1 THE FIRM



- A Arthur Daley - e's alright
- B posh version

Written and produced by  
Lister/O'Connor.  
Released on 7 July 1982.

More inspired licensing by Stiff, this time from Bark, it is an endearing portrait/eulogy of the star of the TV series *Minder*. The best song Chas and Dave never recorded, it features an ex-Rubette.

# LEW 1 LEW LEWIS



- A Lucky Seven (Lew Lewis)
- B Night Talk (J Squirrel)

Produced by Bazza/group.

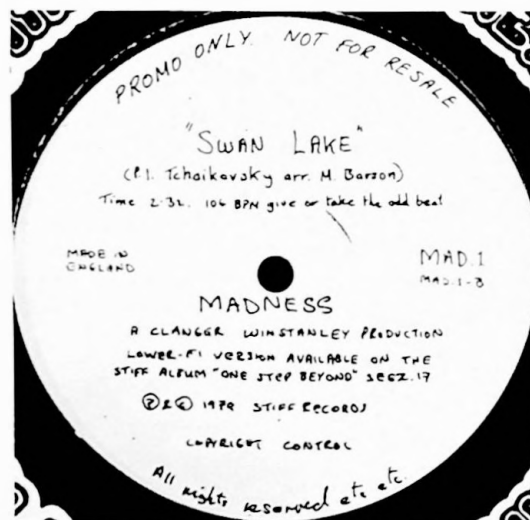
Put out by Stiff on the Lew Lewis label to get a bit of a buzz going. Originally in a plain white bag, it was reissued on the



Stiff label with a picture bag and Stiff label.

- Matrix 'This one's for the Feelgoods'
- 'No more Refineries at Canvey'

# MAD 1 MADNESS



- A Don't Quote Me On That
- B Swan Lake

A promotional-only release of the famous reply to allegations of associations with the National Front.

# MAX 1

Made by his loving staff for Dave Robinson's wedding. It did not turn out too well and most of the copies were destroyed.

# ODB 1 THE SNOWMEN



- A Hokey Cokey (incorporating Rudolph The Red Nose Reindeer)
- B Don't Go Short

Released on 6 November 1981.

Theoretically licensed from Slack Records (who?). It was the Christmas hit of 1981 spending seven weeks in the chart and reaching number 18. The vocalist is *not* Ian Dury.

# ROLLING STONES Cocksucker Blues



The famous Stones eulogy to the Leicester Square toilets, sent out at Christmas 1976 to all the good guys in Press land. Thanks Jake.

RUM 1 THE RUMOUR



- A Frozen Years (edited version)
- B All Fall Down

Five thousand copies were pressed in a special red and grey picture bag and sent to every EMI dealer to vibe them up about the new Rumour album and single. The idea was brilliant but only partly successful: the single was a hit in Holland.

SAVE 1 SAVE THE CHILDREN  
FUND CHOIR

LITTLE STAR



**THE** Save the Children Fund **CHOIR**  
*The Finchley Childrens' Music Group*

- A Little Star
- B Map of Africa

Written and produced by  
Fishman/Martin.

How can you knock something for such a worthy cause? The usual charity record deal, it probably raised a bit of much-needed cash.

SOL 1 THE CHILDREN OF 7



- A Solidarity (Carroll/Pratt/Payne)
- B Solidub (Carroll/Pratt/Lillywhite/Lloyd)

Produced by Jean-Marie Carroll.

Nothing to do with Polish exiles making a statement about martial law, but simply a bunch of people who happened to be in the right place at the right time. There is always a chance of a hit in situations like this. Remember Peter and Pavel?

SP-41 GRAHAM PARKER



- A Mercury Poisoning

This was Parker's caustic farewell to Mercury Records in the States. Stiff deny knowledge of it, but it arrived with their franking machine stamp on the packet.

WED 1 THE HON NICK JONES  
AND IAN MACRAE



- A The Ballad of Lady Di (Hon Nick Jones)
- B 3 Minutes Silence (Hon Nick Jones)

Produced by S Lee.

On Stiff Aussie Records, this was their Royal Wedding record. The two gents in question were Australian journalists/broadcasters who covered the entire Royal Wedding week from their hotel room. It was licensed from 7 Records Pty.

WIN 1 THE ENSEMBLE



- A Viva Scotland, England, Ireland (Sensible Edit)
- B Viva Scotland, England, Ireland (Silly Edit)

### Stiff boxed single sets

#### BUY 1-10

Issued in a pressing of 5000, this set contains BUY 9 which was not made available in any other form. They all have the original picture sleeves and are in a black box with the Stiff logo. The pressing is now sold out and reissues have complete centres as opposed to the original push-out ones.

#### BUY 11-20

Five thousand of this set were also pressed and it comes in a brown box with the Stiff logo. It is still available; reissues have 'Made in England' on the label.

#### GRAB 1 MADNESS SIX-PACK

This set featured six Madness singles in a hang-up pack after the style of the Beserkley six-pack and similar Police and Sex Pistols packs. It included BUY numbers 56, 62, 71, 84, 102 and 108.

#### GRAB 2 THE DAMNED FOUR-PACK

#### GRAB 3 ELVIS COSTELLO FOUR-PACK

### Stiff non seven-inch singles

Like most other companies, Stiff occasionally issue a single in extended 12-inch format. They have also issued a few 10-inch singles and one five-inch single.

### Five-Inch Singles

#### BUY 5 85 JONA LEWIE

The only differences from BUY 85 are the proportionately smaller artwork and the different label design.

### Ten-Inch Singles

#### BUY IT 70 DESMOND DEKKER

Exactly the same as BUY 70, including the matrix.

#### S BUY 110 JONA LEWIE

The picture cover is the same as BUY 110. The A-side is an extended version of *Louise*, but the B-side is exactly the same as the original. It also includes the same matrix.

#### CROWN 1 JOE 'KING' CARRASCO



It has the same tracks as BUY 88 but was recorded at 78 rpm. The sleeve is a custom design.

### Twelve-Inch Singles

#### 12 BUY 27 IAN DURY

Five thousand copies were issued when it looked as though *What A Waste* had peaked in the chart. It was issued in a plain white sleeve as the 'Hot Biscuit' logo had not yet been formulated.

#### 12 BUY 38 IAN DURY

The second-ever commercial Stiff 12-inch single was the same length as the seven-inch version. It had a grey label and a black 12-inch 'Hot Biscuit' sleeve (some copies were in white bags with stickers).

#### S 12 BUY 42 LENE LOVICH

In a 12-inch 'Hot Biscuit' bag with one extra track, a version of *Lucky Number*.

#### 12 BUY 46 LENE LOVICH

The picture sleeve is the same as BUY 46 and it contains an extra track, *Big Bird* (Lovich/Chappell).

#### S 12 BUY 49 WRECKLESS ERIC



*I Need A Situation* is an extra track. It has a six-inch picture label with Eric on one side and Lisa on the other and is in orange vinyl.

#### 12 BUY 50 IAN DURY

The picture sleeve is the same as BUY 50. The A-side is an extended version. At least four configurations exist: standard seven-inch, standard 12-inch, 12-inch radio version of seven-inch and an extended version of the 12-inch with a great guitar solo.

Matrix 'Hello Doreen'  
'Hello Toe-Knee'

#### 12 BUY 53 LENE LOVICH

The picture sleeve is the same as BUY 53, but there is an extra track, the US remix of *Too Tender To Touch*.

Matrix 'Take to the air ...'  
'glide away'

**BUY IT 56 MADNESS**

The picture sleeve is the same as BUY 56. It includes an extra track, *Nutty Theme* (McPherson/Thompson).

Matrix 'Nutty'

**BUY IT 59 POINTED STICKS**

Similar to BUY 59 but with a 'Hot Biscuit' sleeve. The matrix reads 'made in the rockies for heavy rotation' and the record also has 'play it again Sam' between the two versions of the A-side.

**BUY IT 62 MADNESS**

Using the same picture sleeve as BUY 62, it has an extra track unavailable elsewhere, *In the Rain* (McPherson/Madness).

Matrix 'Sweet ...'  
'double sweet'

**BUY IT 63 LENE LOVICH**

Using the same picture sleeve as BUY 63, it has an extra track, *The Fall* (Chris Judge Smith). No matrix.

**BUY IT 76 PLASMATICS**

On black vinyl, it has the same picture sleeve as BUY 76. The B-side has alternative versions of *Living Dead* and *Sometime I* which are not on an album.

**BUY IT 90 IAN DURY**

The same tracks as BUY 90 with an old-style yellow label but no picture on the sleeve.

**BUY IT 93 THE MEXICANO**

Extended disco versions on both sides with a 'Hot Biscuit' sleeve.

**BUY IT 97 LENE LOVICH**

The A-side is extended and the picture sleeve is different from BUY 97. No matrix.

**BUY IT 100 IAN DURY**

With a black sleeve, a yellow label and no matrix. The B-side, *Fucking Ada*, is different from BUY 100.

**BUY IT 108 MADNESS**

This includes an extra track, *Swan Lake*, (live) from the album *Dance Craze* and also has a free 'Nutty boys' comic.

**BUY IT 112 MADNESS**

This has the same picture cover as BUY 112 and includes the famous Spanish version of *One Step Beyond*. It also has *Baggy Trousers* and *Take It Or Leave It*. The lyrics to all four songs are on the rear sleeve.

Matrix 'Stiff is Wonderful'

**BUY IT 113 EQUATORS**

The A-side is an extended version, but the B-side is totally different with *Feelin' High* and *Rankin' Discipline*.

**BUY IT 118 DEPT-S**

An extended version of BUY 118 with the same picture sleeve. It also has a French version of *Is Vic There*.

**BUY IT 126 MADNESS**

The sleeve design, the same as BUY 126, is credited to Paul Clewley, Madness Information Service number 004559. The B-side has an extra track, *Never Ask Twice* (McPherson/Barson). No Matrix.

**S BUY 123 BELLE STARS**

The same as BUY 123 but in blue vinyl.

**S BUY 128 DEPT-S**

Similar to BUY 128 with the same sleeve design, but has an extra track on the B-side, *Put All The Crosses In The Right Boxes* (Herbage/Lordan).

**S BUY 134 MADNESS**

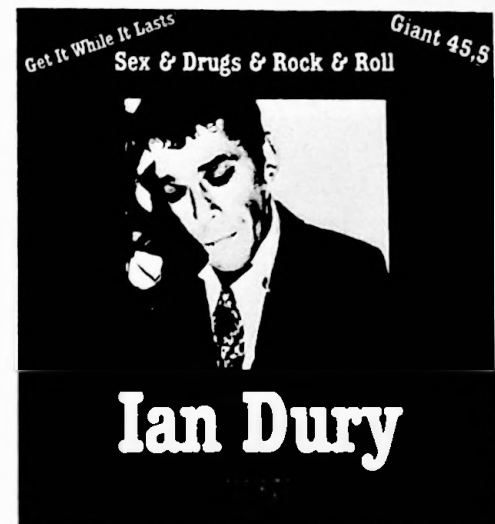
Similar to BUY 134.

**BUY IT 140 MADNESS**

This has an extended version of the A-side. It uses the same picture sleeve but the rear sleeve includes a competition entry form in which the first correct crossword wins an Ami Cadette jukebox.

**BUY IT 148 ELECTRIC GUITARS**

The A-side is an extended version and the B-side includes an extra track, *Ex-US Presidents*.

**750 004 IAN DURY**

- A *Sex and Drugs and Rock and Roll*  
*Sweet Gene Vincent*
- B *You're More Than Fair*

This was a French issue released to cash in when *Sex and Drugs* was deleted. The picture sleeve is the same as BUY 17.

**740 517 IAN DURY**

- A *Inbetweenies*
- B *Dance Of The Screamers*

A French 12-inch issue, it was the only single to be released from the album *Do It Yourself*.

## 12 BRR 2 THEATRE OF HATE

- A *Westworld* (K Brandon)
- The Version* (K Brandon)
- B *Propaganda* (K Brandon)
- Ministry of Propaganda* (K Brandon)
- Original Sin* (K Brandon)

Produced by Mick Jones.

## BOY 1 DEVO



A 12-inch version of BOY 1 which was the same length as the seven-inch. It had a white cover with a sticker and was released to boost sales of the single.

## NAZ 1 WAZMO NARIZ

- A *Tele-tele-telephone*

The B-side is the A-side played backwards.

Matrix . 'Waz is the Naz'  
'An amoeba in the stream of life'

## ODD 1 DEVO BE STIFF



A 33 $\frac{1}{3}$  rpm recording with a picture sleeve, it is a compilation of three Devo singles and B-sides on Stiff. The A-sides were on the A-side and the B-sides were on the B-side in chronological order and it was 17 minutes long.

Matrix 're-made, re-modelled'

## ODD 2 BE STIFF TOUR

All five acts on the Be Stiff tour performed Devo's *Be Stiff* in a variety of styles ('many of these versions may bear no resemblance to the original Devo title'), and all five acts sang it as an ensemble live at Leeds University.

## PLA 1 JONA LEWIE

- A *Big Shot*
- B *Pittsburgh*

## SOL 112 CHILDREN OF 7

This record had the same tracks and sleeve as SOL 1.

## SON 1 SON OF STIFF

- A JOE 'KING' CARRASCO *Betty's World*
- ANY TROUBLE *Turning Up The Heat* (remixed by John Wood)
- B EQUATORS *Georgie*
- TENPOLE TUDOR *There Are The Boys*
- DIRTY LOOKS *Drop That Tan*

All songs on this tour sampler, recorded at 45 rpm, are as previously issued except that of Tenpole Tudor which is not available elsewhere (borrowed from Polydor).



# ALBUMS

## SEEZ Series

### SEEZ 1 THE DAMNED

*Damned Damned Damned*



#### Side One

*Neat Neat Neat* (R Scabies)  
*Fan Club* (The Stooges)  
*I Fall* (B James)  
*Born To Kill* (B James)  
*Stab Your Back* (B James)  
*Feel The Pain* (B James)

#### Side Two

*New Rose* (B James)  
*Fish* (B James)  
*See Her Tonite* (B James)  
*1 Of The 2* (B James)  
*So Messed Up* (B James)  
*I Feel Alright* (B James)

Produced by Nick Lowe. Engineered by Bazza.

Released on 18 February 1977.

*Damned Damned Damned* was claimed to be the first punk album (it was predated by the first album by Eddie and the Hot Rods who, although not punks, were accepted by the punk fraternity). *Fan Club* is a retitled version of 1970 from the Stooges' album *Fun House*. Good taste prevents me from discussing the music thereon. Suffice it to say that it has all the derivative, over-the-top qualities of early punk. James was the talent that held the band together and the influences were MC 5, the Stooges and the New York Dolls (required punk listening in 1976). It was recorded at Pathway Studios in 10 days over a period of six weeks using a Bazza special

desk and Brennel eight-track and two-track Revox machines; no Dolbys were used. An AKG D12 bass-drum microphone was used for Rat's drum sound and a pair of UV 81 microphones were hung one-and-a-half metres above the drum kit. The album was mastered at the Master Room by George Peckham (who in his time has mastered many famous albums; look for his nom-de-plume, 'Pecko' or 'A Porky Prime Cut,' in the run-off grooves).

Rumours: the album was recorded at 15 ips and speeded up to 20 ips then had the vocals added; no drugs were used during the recording session; and the band never wanted to work with Nick Lowe again.

Facts: the album entered the charts at number 42 and spent 10 weeks therein, peaking at number 34; the band never worked with Nick Lowe again.

Also illustrated is a rare back sleeve.

## THE DAMNED



### SEEZ 2 VARIOUS ARTISTS

*A Bunch Of Stiff Records*



#### Side One

NICK LOWE *I Love My Label*  
 WRECKLESS ERIC *Go The Whole Wide World*  
 MOTORHEAD *White Line Fever*  
 ELVIS COSTELLO *Less Than Zero*  
 MAGIC MICHAEL *Little By Little*  
 GRAHAM PARKER *Back To Schooldays*  
 (this track is uncredited on the album)

#### Side Two

STONES MASONRY *Jump For Joy*  
 JILL READ *Maybe*  
 DAVE EDMUNDS *Jo Jo Gunne*  
 TYLA GANG *The Young Lords*  
 TAKEAWAYS *Food*

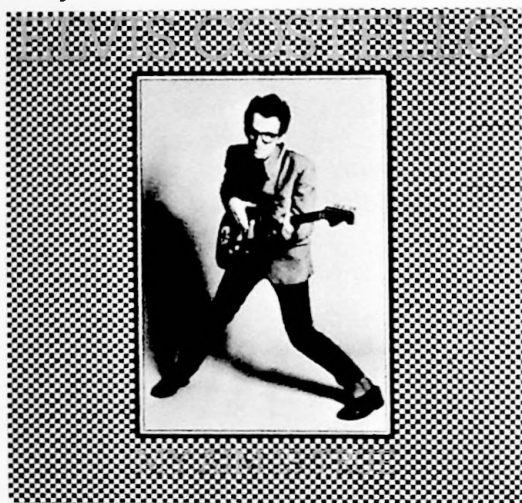
A 'cash-in' record, all the acts here were old friends of Jake or Dave. The album worked well considering the ragbag of demos and finished articles from which it was compiled. The blend of heavy metal, rock and roll and new pop combined to make a potent album.

Certainly, when the word punk was on everyone's lips and there was little of it in the shops, it helped fill the void.

Only the Costello and Wreckless tracks had been issued as singles and Motorhead's would have been had they not signed with Bronze. Of the rest, *I Love My Label* was a typical Nick Lowe ditty (co-written with Jake). Magic Michael was well known on the benefit concert scene and was on the first Greasy Truckers album. GP's track was uncredited as he had just signed with Phonogram but was still managed by Dave Robinson. Stones Masonry featured Martin Stone and postdated his spells with Mighty Baby and Chilli Willi (famous Jake connections). Jill Read was in fact Dave Edmunds. Tyla was also part of the pre-Stiff crowd. The Takeaways were a studio band comprised of Lowe, Edmunds, Tyla and Larry Wallis. The nasal intonations are probably Tyla imitating Dylan. Recording costs were minimal and the profits were probably high as the album sold like hot cakes.

### SEEZ 3 ELVIS COSTELLO

*My Aim Is True*



#### Side One

*Welcome To The Working Week*

(E Costello)

*Miracle Man* (E Costello)

*No Dancing* (E Costello)

*Blame It On Cain* (E Costello)

*Alison* (E Costello)

*Sneaky Feelings* (E Costello)

#### Side Two

*Red Shoes* (E Costello)

*Less Than Zero* (E Costello)

*Mystery Dance* (E Costello)

*Pay It Back* (E Costello)

*I'm Not Angry* (E Costello)

*Waiting For The End Of The World*

(E Costello)

Produced by Nick Lowe and recorded at  
Pathway Studios.

Released in July 1977.

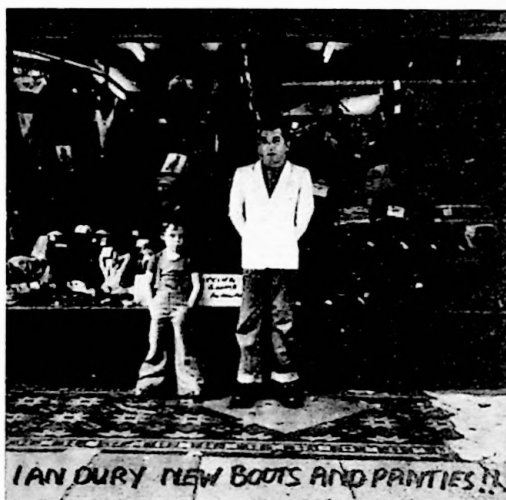
What does one say about *My Aim Is True* in 200 words? You obviously all own it and have worn out at least one copy (if not, why did you buy this book?). Costello must be the major find of the New Wave era; a genuine talent who would have succeeded even had the old wave prevailed. The Attractions were still in the process of formation and rehearsal when the album was being recorded, so Clover fulfilled the role of backing group, and a great group they were too.

The initial batch of releases had the rear cover of the album in four different pastel colours. Subsequent pressings are done in new colours and so far there are seven (also with matt and glossy finishes). A 'Help Us Hype Elvis' poster was included with the first shipment of the album and the first 1000 lucky people to write were to have an Elvis

album sent free to a deserving friend. This ploy was not unlike one used some 10 years earlier by bespectacled American pop prodigy, Van Dyke Parks. The album entered the chart within two weeks of release and stayed there for most of the year, reaching number 10.

### SEEZ 4 IAN DURY

*New Boots and Panties*



#### Side One

*Wake Up And Make Love With Me*

(Dury/Jankel)

*Sweet Gene Vincent* (Dury/Jankel)

*I'm Partial To Your Abracadabra*

(Dury/Jankel)

*My Old Man* (Dury/Nugent)

*Billericay Dickie* (Dury/Nugent)

#### Side Two

*Clever Trevor* (Dury/Jankel)

*If I Was A Woman* (Dury/Jankel)

*Blockheads* (Dury/Jankel)

*Plaistow Patricia* (Dury/Nugent)

*Blackmail Man* (Dury/Nugent)

Recorded by Peter Jenner, Laurie  
Latham and Rick Walton at the  
Workhouse, Old Kent Road.

Released on 30 September 1977.

Success at last for the Upminster kid; after struggling manfully for most of the 1970s, Dury's eccentric style finally found its rightful home at Stiff Records. Dave Robinson had managed Ian years before in an early version of Kilburn and the High Roads. Ian's music is not for the faint-hearted or easily shocked, but his show-stopping form on the first Stiff tour kept it in the charts for a year before it really took off in the wake of *Hit Me With Your Rhythm Stick*, Stiff's first ever number one single (December 1978). In all it had 104 weeks in the

chart and went as high as number five. To celebrate the album going gold, a gold vinyl version was issued (SEEZ G4) which had the by then deleted *Sex and Drugs and Rock and Roll* single added as an uncredited bonus. Subsequent pressings reverted to black vinyl but still had the extra track. Some European versions feature a fold-out sleeve, but, I hasten to add, it is only the artwork from the British inner sleeve.

### SEEZ 5 THE DAMNED

*Music For Pleasure*



#### Side One

*Problem Child* (Scabies/James)

*Don't Cry Wolf* (James)

*One Way Love* (James)

*Politics* (James)

*Stretcher Case* (Scabies/James)

*Idiot Box* (Sensible/Scabies)

#### Side Two

*You Take My Money* (James)

*Alone* (James)

*Your Eyes* (Vanian/James)

*Creep (You Can't Fool Me)* (James)

*You Know* (James)

Produced by Nick Mason.

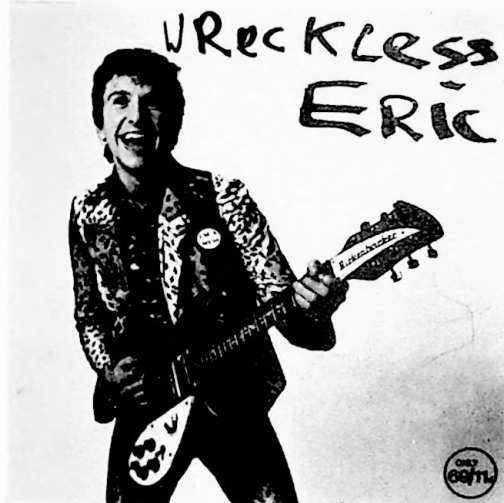
Released on 18 November 1977.

The Damned's second album was their last for Stiff; a mere two months after its release the band and label parted company. The Damned's brief summer of fame was over (for the time being; this bunch of loonies will not lie down). The band added a fifth member, Lu (Robert Edmunds) on guitar. The idea was to add variety to the Damned sound, but it merely made them more raucous and noisy. Nick Mason of Pink Floyd was invited to produce the album. As Brian James said, 'I listened to the

Floyd's albums and they sounded as if he knew his way around a studio'. The experience must have been a shock to Mason, a member of a band and a generation not noted for their haste in doing anything.

By now the band were playing better but the songs were getting worse. The album's fractured cover art, ambiguous title and grotesque back cover photos showed the darker side of a group who up until then had been regarded as happy-go-lucky, more famous for their lifestyle than their music. With their music at the crossroads and managerial (Dave Robinson) interest waning, the final straw came when the album did not chart. Exit the Damned.

#### SEEZ 6 WRECKLESS ERIC



##### Side One

*Reconnex Cherie* (W Eric)  
*Rags and Tatters* (W Eric)  
*Waxworks* (W Eric)  
*Telephoning Home* (W Eric)  
*Grown Ups* (W Eric)

##### Side Two

*Whole Wide World* (W Eric)  
*Rough Kids* (Ian Dury/Russell Hardy)  
*Personal Hygiene* (W Eric)  
*Brain Thieves* (W Eric)  
*There Isn't Anything Else* (W Eric)

Produced by Larry Wallis (except *Whole Wide World*, produced by Nick Lowe).

Nigel Dick's summation of Wreckless Eric says it all: '... I remain convinced that Eric will become the Buddy Holly of the 1990s. He'll probably die, drink himself into an early grave. A Linda

Ronstadt-type will come along and record songs from his *Greatest Hits* in rotation and have enormous hits ...' He seemed happy with his drunken, loony image because that was what he was.

While the early portion of Eric's recorded career is questionable in terms of songwriting ability, there is no doubt that *Whole Wide World* and *Reconnex Cherie* were great little singles.

The album itself is decorated by Eric's own scrawl on the rear cover and contains the cautionary legend, 'one in 5 million people who listen to this record go deaf (spelled 'death') in one ear'. The polaroids on the inner sleeve show some early Alexander Street pictures and some photos of pubs.

A 10-inch version of the album was issued with identical (albeit reduced) artwork but with two tracks, *Telephoning Home* and *Whole Wide World*, being omitted. This version comes in a dung-coloured vinyl and carries the legend, 'Approx one in 36,000 people break a leg within 3 weeks of listening to this record' (SEEZ B6). Both albums were priced 69s 11d.

#### SEEZ 7 LENE LOVICH *Stateless*



##### Side One

*Lucky Number* (Lovich/Chappell)  
*Sleeping Beauty* (Lovich/Chappell)  
*Home* (Lovich/Chappell)  
*Too Tender (To Touch)* (Lovich/Chappell)  
*Say When* (Jimmy O'Neill)

##### Side Two

*Tonight* (Nick Lowe)  
*Writing On The Wall* (Lovich/Chappell)  
*Telepathy* (Jimmy O'Neill)  
*Momentary Breakdown* (Lovich/Chappell)  
*1 In A 1,000,000* (Lovich/Chappell)  
*I Think We're Alone Now* (Richie Cordell)

A Stateless production for Oval.

Lene Lovich was not really an Iron Curtain refugee despite her Eastern mystique and unique singing voice, but at the time it did not matter too much. In chart terms, she was the big smash of the 1978 Be Stiff tour. This album featured two hit singles: *Lucky Number* (BUY 42) reached number three but *Say When* (BUY 48) only reached number 19 despite massive radio play and a similar stay in the chart (11 weeks). The album responded similarly and spent 12 weeks in the charts peaking at number 40.

In the wake of the success of *Lucky Number*, the album was promptly remixed and repackaged with a 'featuring the hit single' label. The remix was done by the fabulous Roger Bechirian who, interestingly, was one of the original four engineers on the first mix. There were at least four versions of this album: the original mix in a run of 2000 in black vinyl, 5000 of the picture disc version, and a quantity in red vinyl. The remix was in black vinyl as were all subsequent repressings. The coloured vinyl copies have special Be Stiff grey labels. The picture disc album is prefixed SEEZ P7.



Stiff successes



IN KEEPING with their "Stiff" image, Stiff Records execs Paul Conroy, Alan Corderoy and Andy Murray dressed as undertakers to receive their special award for the Top Remotion of '78 — the Stiff Tour.



IAN DURY one of the hottest properties around receiving his award for the Best London Artist at the Capital Radio awards ceremony at London's Grosvenor House last week.



STIFF'S DO It Yourself team preparing to paint the town with Ian Dury's new I.P. Left to right: Alan Corderoy (Stiff), Andrew King (Blackhill Management), Paul Conroy (Stiff), Carol Vinyl (Blackhill), Jenny Cotton (Blackhill).

## Stiff's DIY Ian Dury promotion

STIFF RECORDS is about to launch its biggest campaign to date — the marketing for Ian Dury's second I.P. *Do It Yourself*, the follow-up to *New Boots and Panties* which spent over a year in the British album charts.

*Do It Yourself* (SEEZ 14) is released this Friday (May 18) and the campaign will centre around the title theme. The I.P. sleeve will be available in ten different versions, all featuring a Crown Wallpaper design and both the Wallpaper Marketing Board and Crown

### MARKETING

Wallpapers will be contributing to the campaign. Designs integral to the campaign will be cans of paint, brushes and Tommy The Talking Toolbox, a specially created logo.

On release of the album, media persons and shops will be deluged with badges, brushes, wallpaper ties and wallpaper. Poster distribution includes 150 London Underground

escalator sites, and thousands of other sites around the country.

In a special tie-in with *Do It Yourself* magazine, a Stiff representative will be touring *Do It Yourself* shops to organise window displays.

Full page ads will be taken in *Music Week*, the rock press, *Time Out*, *The Observer* colour supplement and *The Guardian*.

Added a Stiff person. "In the true Stiff tradition, there will be a certain amount of pirate activity surrounding the album release."



## PAUL CONROY, Stiff

I LOOK forward to the Eighties because of the total panic felt by most industry people prompted by the rise of the new wave. Independent labels should become major forces if they keep to their original ideals and are able to maintain their sense of teamwork and excitement.

As far as industry developments go, the Eighties will see America looking more to the UK for our new talent. Everyone will be looking for songwriters and A & R men will be out in force like never before. The dawn of the video age will mean that an act will be judged not only on its musical ability but also on its saleability through video, while the battle over which video disc system

to use rages fiercely. Consequently, lawyers will make even more money as contracts become longer. Royalty statements may become redundant as companies switch to computers.

As far as musical development is concerned, suffice to say that everyone here at Stiff has been practicing with liquid wheel light shows again and sending the kaftans to the dry cleaners. The cult surrounding Steppenwolf will reach epic proportions in the Eighties and the search will be on to unearth Scott Mackenzie.

What gets me out of bed in the morning is the excitement of never knowing what will happen in the day — it could be that the new Beatles will walk in the door — or maybe the new Kursaal Flyers.

# Stiff secures American outlet

STIFF HAS secured a North American outlet for its product through a licensing agreement with Columbia/Epic for the US and Canada.

"We have been waiting nine months for this deal and this completes our world domination," comments Stiff managing director Dave Robinson.

Under the three-year agreement, Rachel Sweet will appear on the Stiff/Columbia label, while Lene Lovich, Ian Dury and Ian Gomm will appear on Stiff/Epic. The Stiff logo will be retained, featuring alongside the Epic or Columbia logo on each label. The Rumour have signed direct with Arista for the US and Canada, joining Graham Parker.

First product under the deal will be albums from Lene Lovich (Stateless), Rachel Sweet (Fool Around), Ian Dury (Do It Yourself), and a new Stiff America signing, Ian Gomm, whose British LP, Holiday Album, has been re-titled Gomm With The Wind for the US market.

Some of the American versions feature different tracks from the UK albums and all have different covers. Singles for imminent release include Lene Lovich's Lucky Number, Ian Dury's Hit Me With Your Rhythm Stick and Ian Gomm's Hold On. The Columbia/Epic pact will be administered for Stiff by Allan Frey, based at ARSE Management in New York.

To coincide with US record release dates, Lene Lovich and Rachel Sweet will be touring the country. A tour of radio stations will take Lene Lovich to Boston, Philadelphia, Washington, Chicago, Cleveland, Los Angeles, San Francisco and New York, while Rachel Sweet will be supporting Graham Parker and the Rumour on tour at Portland, Seattle, Vancouver, San Francisco and Los Angeles.



TOP FEMALE artists for Singles, Lene Lovich, clutches her Music Week Award after the presentation at the Dorchester last week. Other artists attending to receive awards included ELO's Jeff Lynne and Kate Bush who was Top Female Artist for albums. For further Awards pictures see pages 3 and 30.



GOLD STATUS down under... the lavish presentation outside Stiff's West London offices was to Stiff Records' Ian Dury going gold in Australia with the album New Boots and Panties there. Pictured from left to right are: Alan Cowderoy, Stiff general manager; Peter Jenner, co-manager of Dury for Blackhill management; Dave Robinson, Stiff MD and Peter Hebbes, Festival Records Australia. Stiff has been enjoying more success on the other side of the world with Lucky Number by Lene Lovich going gold in New Zealand.

## SEEZ 8 JONA LEWIE

*On The Other Hand There's A Fist*



### Side One

*The Baby, She's On The Street* (Lewie)  
*Laughing Tonight* (Lewie)  
*Bang-a-lang-a-boom-er-rang-man* (Lewie)  
*The Fairground Ride* (Lewie)  
*On The Road* (Lewie)  
*Vous Et Moi* (Lewie)

### Side Two

*I'll Get By In Pittsburgh* (Lewie)  
*Bureaucrats* (Lewie)  
*Hallelujah Europa* (Lewie)  
*Police Trap* (Lewie)  
*Feeling Stupid* (Lewie)  
*The Last Supper At The Masquerade*  
 (Lewie)

Produced by Jona Lewie.

Including Jona himself, 19 musicians and singers contributed to the recording of this album. In addition some nine engineers at six studios were employed. Sales of the album were probably amongst the lowest ever witnessed by the label; never has so little been achieved by so many. Continental sales, however, were probably astronomical as Jona was, is and always will be massive in Europe.

Jona had already been a bona fide number one artiste via his membership of Brett Marvin and the Thunderbolts whose *Seaside Shuffle* (written by Jona) was picked up by Jonathan King and issued under the pseudonym of Terry Dactyl and the Dinosaurs. It was only kept off the coveted UK top spot by Donny Osmond and his *Puppy Love*. However, a German cover version sold a million copies and made number one in Germany.

Once again, as with all the Be Stiff tour participants, the album was available in a variety of versions: 2000

copies were on black vinyl and with the regular Stiff label; 5000 were picture discs (SEEZ P8); the remainder were on yellow vinyl with a purple Route '78 label. The album reached number two in Holland and Ian Matthews covered *The Baby, She's On The Street* on his album *Siamese Friends*.

## SEEZ 9 WRECKLESS ERIC

*The Wonderful World Of Wreckless Eric*



### Side One

*Walking On The Surface Of The Moon*  
 (Goulden)  
*Take The Cash* (Goulden)  
*Dizzy* (Tommy Roe/Frank Weller)  
*Veronica* (Goulden)  
*Roll Over Rock-Ola* (Goulden)

### Side Two

*I Wish It Would Rain* (Goulden)  
*The Final Taxi* (Goulden)  
*Let's Go To The Pictures* (Goulden)  
*Girlfriend* (Goulden)  
*Crying, Waiting, Hoping* (B Holly)

Produced by Pete Solley.

Released on 6 October 1978.

With a new band and a new producer (Pete Solley, formerly of Snafu), this album was a terrific improvement on the first and was packed with potential hit singles. The failure of *Take The Cash*, *Crying, Waiting, Hoping* and *Hit And Miss Judy* (not on the album, but the third in this series of singles) to chart was criminal considering the airplay they had. In the same week that *Judy* sold 10,000 copies without charting a disco single in a pressing of 750 actually entered the chart. John Collis of *Time Out*, an avid Buddy Holly fan, objected to Eric's version of the Holly song and would not say a kind word about Stiff for months afterwards.

Once again, as a member of the Train tour, the album was pressed as follows: 2000 copies in black vinyl, 5000 as picture discs (SEEZ P9), and the remainder were in green vinyl with a red tour label. The sleeve of the album is copied from (even down to the lettering and the typeface) Jack Good's *Oh Boy!* (EMI NUTM 13).

At the end-of-tour party after the Train finally came to rest, Eric's contribution to the evening's musical entertainment was to sing *Roll Over Rock Ola* five times. 'His music combines the sound of the street with the musicians of the gutter.'

## SEEZ 10 MICKEY JUPP *Juppanese*



### Side One

*Making Friends* (Jupp)  
*Short List* (Jupp)  
*Old Rock 'n' Roller* (Jupp)  
*School* (Jupp)  
*If Only Mother* (Jupp)  
*Down In Old New Orleans* (Jupp)  
*You'll Never Get Me Up In One Of Those*  
 (Jupp)

### Side Two

*Pilot* (Jupp)  
*S.P.Y.* (Jupp)  
*The Ballad Of Billy Bonney* (Jupp)  
*Partir C'est Mourir Un Peu* (Jupp)  
*Brother Doctor, Sister Nurse* (Jupp)

Side One produced by Nick Lowe.

Side Two produced by Gary Brooker.

Released on 6 October 1978.

Mickey Jupp... the white Chuck Berry. Side One features Rockpile as the backing band and has the bulk of the best songs. Gary Brooker and Mickey were in rival bands in the early days of the Southend scene. Brooker was in the Paramours who later became Procol

Harum and Keith Reid, who was also in Procol, later managed Jupp. The backing track for *Switchboard Susan* which appears on Nick Lowe's album *Labour Of Lust* is a Mickey Jupp song originally written for this album. When the time came to record the song Jupp refused to do it, but Nick Lowe kept the backing tape and promptly put his own vocals on it. However, the song did appear on Jupp's next album which was *Long Distance Romancer* produced by Godley and Creme for Chrysalis; all very strange.

Two thousand were pressed in black vinyl, 5000 were picture discs (SEEZ P10) and the rest were in blue vinyl with a yellow tour label.

At the Edinburgh Be Stiff gig, Mickey failed to appear. He was across the street in Bennet's Bar with Henry Scott-Irvine, author and publisher of *Shine On*, the definitive Procol Harum story.

## SEEZ II

This album was neither released nor recorded. It was to have been Jane Aire and The Belverdes and would have featured most, or all, of the songs that appeared on the album they did for Virgin (V2134). As Nigel Dick explained: 'We realised that Jane had a good voice, but the pure logistical problems of a small record company in Bayswater, trying to sign, record, manage and co-ordinate two artistes [Rachel Sweet being the other] who lived 4000 miles away, and who were both under the age of consent, presented a few problems which even we, in our reckless optimism, were unable to cope with. Plus the fact that Liam Sternberg was gonna write, record and produce both these albums in the space of 5 weeks ...'

## SEEZ 12 RACHEL SWEET

*Fool Around*



### Side One

*Just My Style* (Sternberg)  
*B-A-B-Y* (Hayes/Porter)  
*Who Does Lisa Like* (Sternberg)  
*Wildwood Saloon* (Sternberg)  
*Stay Awhile* (Hawker/Raymond)  
*Suspended Animation* (Sternberg)

### Side Two

*It's So Different Here* (Sternberg)  
*Cuckoo Clock* (Sternberg)  
*Pin A Medal On Mary* (Birch/Wicks)  
*Girl With A Synthesizer* (Sternberg)  
*Stranger In The House* (Costello)

Produced by Liam Sternberg.  
 Released on 6 October 1978.

The debut album from Stiff's 16-year-old bundle of fun. A Stiff spokesperson takes up the story: 'The four non-Sternberg songs were not originally planned to be on the album. Liam made this Joni Mitchell-type album, with no noticeable songs on it and it had taken four weeks to make. This was the Wednesday and we had to have the test pressings the following Monday. We booked the Island studios for Thursday afternoon and spent Wednesday looking for songs. Thursday morning we told Liam and Rachel they were in the studio that evening. We gave them those four songs. They had Brinsley Schwarz, Andrew Bodnar, the Rumour horns and a session drummer. They routined the songs, went in, recorded them, had them mixed and finished in about five hours. They're the standout tracks on the album. It's the old story ...' For further reading check out Julie Burchill's review in the 7 October 1978 issue of the *New Musical Express*.

As with the other four Train albums, 2000 were pressed in black.

5000 were picture discs (SEEZ P12), which were the first to sell out, and the remainder were white with a pink label. The album covers on the US and UK releases were slightly different. Rachel wore a leather jacket on both but the jacket on the US version belonged to photographer Frank Belmont and the one on the UK release belonged to Nigel Dick.

RACHEL SWEET  
 FOOL AROUND



## SEEZ 13 THE RUMOUR

*Frogs, Sprouts, Clogs And Krauts*



### Side One

*Frozen Years* (B Schwarz)  
*Emotional Traffic* (Andrews/Mayberry)  
*Tired Of Waiting* (R Danko/J Atkinson)  
*Loving You* (M Belmont)  
*Euro* (B Schwarz)

### Side Two

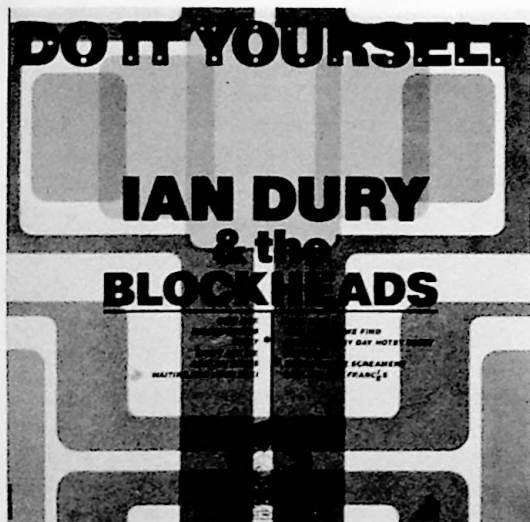
*Leaders* (Belmont/Lowe)  
*We Believe In You/New Age*  
 (Andrews/Mayberry)  
*All Fall Down* (Andrews)  
*One Good Night* (Belmont/Andrews)  
*I Can't Help Myself* (Andrews)

Produced by the Rumour and Roger Bechirian.  
Released in March 1979.

Did you know that by the time this album came out, Bob Andrews and Brinsley Schwarz had been playing in a variety of groups together for over 13 years? Apart from respect from their contemporaries and some cult interest they had nothing much to show for all those years on the road. Bob departed from Rumour soon after this album was made, but it was a really good record to finish on. Strangely for a band whose only chart success was in continental Europe, the album title and Brinsley's track *Euro* are highly insulting to Europeans. Talk about burning bridges!

Like so many other Stiff singles, *Emotional Traffic* and *Frozen Years* were not hits but had plenty of airplay; one has to question where the BMRB get their chart returns from. *Emotional Traffic* was played about 18 times a day for five weeks and loads of copies were shipped, but it saw no chart action (it was a great song with lyrics by Bob Andrews' wife). *Frozen Years* was, however, a hit in Holland and was the only significant hit the band ever had. Obviously the Dutch do not mind being called Cloggies.

SEEZ 14 IAN DURY AND THE  
BLOCKHEADS *Do It Yourself*



Side One  
*Inbetweenies* (Dury/Jankel)  
*Quiet* (Dury/Jankel)  
*Don't Ask Me* (Dury/Jankel)  
*Sink My Boats* (Dury/Jankel)  
*Waiting For Your Taxi* (Dury/Jankel)

Side Two  
*This is What We Find* (Dury/Jankel)  
*Uneasy Sunny Day Hotsy Totsy* (Dury/Jankel)  
*Mischief* (Dury/Jankel)  
*Dance Of The Screamers* (Dury/Jankel)  
*Lullaby for Francies* (Dury/Jankel)

Musical direction by Chas Jankel.  
Released on 18 May 1979.

The long-awaited follow-up to *New Boots*, and what a difference. Gone was the professional cockney, and gone also were the rude nursery rhymes that passed for lyrics on the previous album (there was still some filth, but not nearly as over-the-top as previously). Stars of the show were Chas Jankel and Davey Payne on sax. Dave Robinson called this album a middle-of-the-road masterpiece, but I do not quite see what he meant. The music in parts is jagged and assertive and you get the impression (if you did not already know it) that these men are jazz fans from way back. Once again Dury chose not to include the hit single on the album. I imagine that at least 75 per cent of the people who bought this on the strength of *Rhythm Stick* were mightily confused. Judging by the number of copies piling up in bargain bins, I think everybody got a fright, including the retail trade.

On advance orders, however, it steamed into the charts and reached number two, but its chart life was brief, a mere 20 weeks (less than one-fifth of that *New Boots*). The promotion campaign was worth seeing. Master paperhangers arrived at the offices of all the major music weeklies and promptly redecorated the foyers in assorted patterns of Crown wallpaper. Do-it-yourself tins of tartan paint were sent out and the album cover was available in at least 12 different wallpaper pattern sleeves.

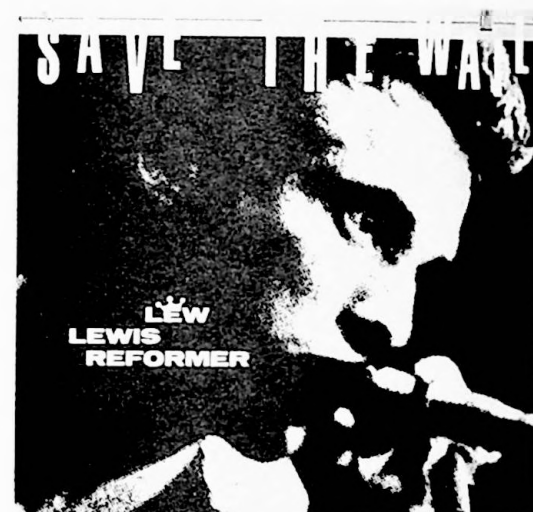
SEEZ 15

This album was never issued. The number was allocated to the Sports and was in all probability the same album that later turned up on Sire as *Don't Throw Stones* (SRUK 6001). Produced by Pete Solley, plus one track by Dave Robinson, it has enough Stiff connections to merit discussion. It also boasts two tracks from their Stiff EP (LAST 5).

The album's non-release might

have had something to do with the fact that the band were outlawed from the studios by Stiff after a member of the band crapped in a waste-paper bin in one corner of the studio. Personal hygiene apart, *Who Listens To The Radio* is a fabulous song. It was a medium hit in the USA and a radio hit in the UK. The song has actually been released four times on a variety of labels in Britain but still the man in the street remains immune to its charms.

SEEZ 16 LEW LEWIS *Save The Wail*



Side One  
*Do Just What You Want* (J Brown)  
*Wait* (Wolf/Justman)  
*Win Or Lose* (Rossi/Frost)  
*High Temperature* (Little Walter)  
*Mr Bartender* (band)

Side Two  
*Lucky Seven* (Lewis)  
*Hometown Blues* (Tom Petty)  
*Photo Finish* (Lewis)  
*Night Talk* (J Squirrel)  
*Rider* (Lewis)

Produced by Paul Bass and engineered by Bazza on the Stiff Mobile.

This was the first album to bear the flashy new Stiff label logo. It was a terrific party record and like all such gems, cost nothing to record. It included some nice cover versions of songs by Tom Petty, the J Geils Band and an unreleased Status Quo track, as well as a couple of blues standards. The Lewis originals held up well in this exalted company, *Photo Finish* in particular being a fine song.

The band toured the UK with Rockpile around the time of Edmunds' hit with *Girl Talk*. In his own right Lew Lewis has played just about every club

in the country, but is a bit erratic as a performer these days. Apparently he is an asphalter by trade and drifts back into that work as the mood takes him. As a consequence he tended not to show up for gigs that were booked for him during the times he was doing his day job. A pet idea at Stiff was to team him with Rory Gallagher in order to stimulate and revitalise both their careers. His real name is Lew Davis and he is a long-time member of the Southend musical mafia. Tom Sheehan took the pictures featured on the back of the album sleeve.

SEEZ 17 MADNESS *One Step Beyond*

## MADNESS



ONE STEP BEYOND...

### Side One

*One Step Beyond* (Campbell)  
*My Girl* (Barson)  
*Night Boat To Cairo* (McPherson/Barson)  
*Believe Me* (Barson/Hasler)  
*Land Of Hope And Glory* (Thompson)  
*The Prince* (Thompson)  
*Tarzan's Nuts* (Barson/Smash)

### Side Two

*In The Middle Of The Night*  
 (Foreman/McPherson)  
*Bed And Breakfast* (Barson)  
*Razor Blade Alley* (Thompson)  
*Swan Lake* (trad arr Barson)  
*Rockin' In A* (Wurlitzer)  
*Mummy's Boy* (Bedford)  
*Chipmunks Are Go* (Smash/Smyth)  
*Madness* (Campbell) not listed on sleeve

Produced by Clive Langer and Alan Winstanley.

Mixed by Martin Rushent.

Released on 26 October 1979.

Honking saxes, tooting trumpets, swirling fairground organ and those irresistible nutty rhythms – a musical cocktail.

Dave Robinson's guardian angel was working well the day she brought Madness to Stiff. Little did Dave know (he will probably claim he did, such is his charm) that the nutty boys would have (by autumn 1982) 13 consecutive hit singles with total sales of about four million and four smash albums with total sales in excess of one and a half million. The band signed with the label on 1 October 1979 despite many staggering offers from other companies. In fact many Stiff acts who were signed only as one-off or short term deals were paid more in advances than Madness.

The first album was completed and released within four weeks of the deal being done. It very quickly became the label's biggest seller after *New Boots and Panties* and had two spells in the chart, one of 49 weeks followed soon after by another of 14 weeks. The highest position it reached was number two. The two singles from the album, *One Step Beyond* and *My Girl*, along with the EP *Night Boat From Cairo*, all did phenomenal business, reaching seven, three and six respectively.

The madness is just beginning ...

SEEZ 18 RACHEL SWEET

*Protect The Innocent*



### Side One

*Tonight* (Sweet/Edwards)  
*Jealous* (J Allen)  
*I've Got A Reason* (M Martin)  
*New Age* (L Reed)  
*Baby Let's Play House* (A Gunter)  
*New Rose* (B James)

### Side Two

*Fool's Gold* (G Parker)  
*Take Good Care Of Me* (Sweet/Everitt)  
*Spellbound* (J O'Neill)  
*Lovers Lane* (Sweet)  
*Foul Play* (Sulsh/Leathwood)  
*Tonight Ricky* (Sweet)

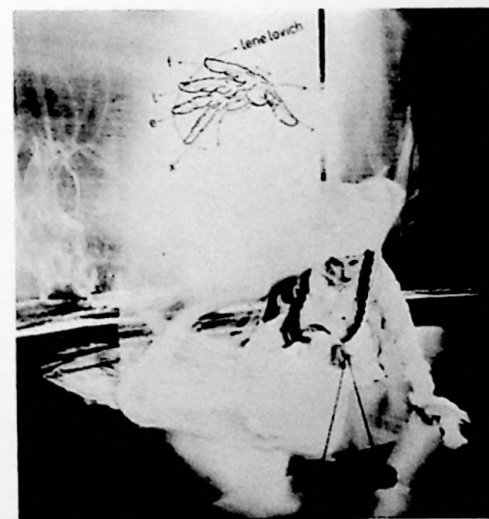
Produced by Martin Rushent and Alan Winstanley.

Released on 16 February 1980.

New year, new album, new image, new producer and still Rachel got it wrong. Obviously a rethink was required after the jailbait image was milked for all it was worth. Liam Sternberg was ditched in favour of Rushent and Winstanley who gave her a darker, older image. She now looked like Ronnie Spector and occasionally sang like Bruce Springsteen.

The choice of songs ranged from a few tentative attempts at her own material to an across-the-board selection of cover versions: Robert Palmer's *Jealous*, Graham Parker's *Fool's Gold*, Moon Martin's *I've Got A Reason*, (as used in the BASF advertisement), Lou Reed and the Velvet Underground's *New Age*, Elvis Presley's *Baby Let's Play House* and the Damned's *New Rose*. The range was obviously too diverse for the average fan. The album never rivalled the buzz of the first one and after a few months of gigging round Britain in the early part of the year (backed by Fingerprintz) she went back to the States. While this album was the end of Rachel Sweet at Stiff Records, the connection lived on as Pete Solley produced three of the tracks on her 1981 CBS album ... *And Then He Kissed Me*.

SEEZ 19 LENE LOVICH *Flex*



# Side One

*Bird Song* (Lovich/Chappell)  
*What Will I Do Without You* (Chris Judge Smith)  
*Angels* (Lovich/Chappell)  
*The Night* (Gaudio/Ruzicha)  
*You Can't Kill Me* (Chris Judge Smith)

# Side Two

*Egghead* (Lovich/Chappell)  
*Wonderful One* (Lovich/Chappell)  
*Monkey Talk* (Lovich/Chappell)  
*Joan* (Lovich/Chappell)  
*The Freeze* (Lovich/Chappell)

Produced by Lovich/Chappell/Bechirian/Winstanley.

Released on 19 January 1980.

The formula began to wear thin for Lene. The press played not only the album, but also Lene, and the Stiff backlash began. It was recorded in Holland after a year of solid gigging to promote *Stateless* and the hits thereon. Most of the road band had departed to become the Sinceros (Ron Francoise, Bobby Irwin and Don Snow) and new members were pressed into service. *Birdsong* had some success in the charts, but stopped at 39. *What Will I Do Without You* was released as a follow-up and peaked dismally at 58. Dave Robinson let himself be overruled about the choice of the A-side; his preference, *Angels*, was relegated to the B-side. The album flew into the charts, on initial orders, at number 26, then went up to 19 and out again all in the space of five weeks.

Lene went on a world tour after the album and on her return found herself forgotten in the UK, her position having been usurped by Toyah and Hazel O'Connor. Lene's personal listening around this time included John Cooper Clarke, The Residents, Yma Sumac, Bowie, Talking Heads, Nina Hagen, Earl Bostic, Pink Military and Roedelius's *Garden of the Mad*. The version of the Four Season's *The Night* was remixed for release as a single in the USA.

# SEEZ 20 THE FEELIES *Crazy Rhythms*



# Side One

*The Boy With Perpetual Nervousness* (Mercer/Million)  
*FA CE LA* (Mercer/Million)  
*Loveless Love* (Mercer/Million)  
*Forces At Work* (Mercer/Million)

# Side Two

*Original Love* (Mercer/Million)  
*Everybody's Got Something To Hide* (Lennon/McCartney)  
*Moscow Nights* (Mercer/Million)  
*Raised Eyebrows* (Mercer/Million)  
*Crazy Rhythms* (Mercer/Million)

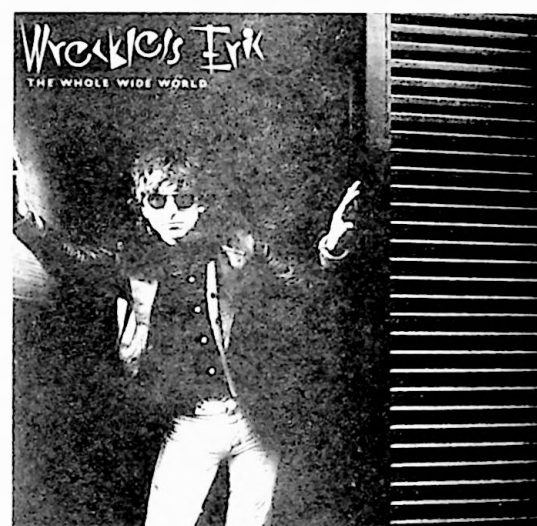
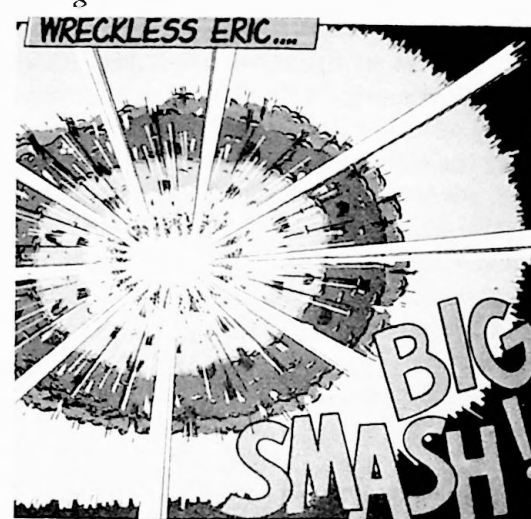
Produced by Glenn Mercer and Bill Million with Mark Abel.

Another Stiff foray into the realms of American talent. As a spokesperson said, '... what a strange group. They would only play on public holidays, Thanksgiving etc. They rehearse 10 hours a day, every day. Their wives go out to work to support them. They came over to do one date and all their equipment got lost and they took it out on us. The album got some great reviews ... once again, finding them, was by word of mouth. We liked their Rough Trade single, went to the States to check 'em out. Liked them. Signed them.'

The Feelies described their music thus: 'We're an instrumental type band, the lyrics are just vehicles for the melodies. I don't think it's important to have a statement in your music. We very seldom rehearse our songs. The idea is to have a catalogue of ideas, and then, when the time comes, to apply them.'

# SEEZ 21 WRECKLESS ERIC

*Big Smash*



# Side One

*A Pop Song* (Goulden/Gosling)  
*Tonight (Is My Night)* (Goulden)  
*Too Busy* (Goulden)  
*Broken Doll* (Goulden/Hacon)  
*Can I Be Your Hero* (Goulden)  
*Back In My Hometown* (Goulden/Gosling)

# Side Two

*It'll Soon Be The Weekend* (Goulden/Gosling)  
*Strange Towns* (Goulden/Gosling)  
*Excuse Me* (Goulden)  
*Break My Mind* (Loudermilk)  
*Good Conversation* (Goulden)  
*Out Of The Blue* (Goulden/O'Neill)

Produced by Bazza and mixed by Alan Winstanley.

Initial pressings were a double album comprised of the above and Eric's *Greatest Hits* (*Whole Wide World*, *Take The Cash*, *Let's Go To The Pictures*, *Walking On The Surface Of The Moon*, *Hit And Miss Judy*, *I Wish It Would Rain*, *Reconnex Cherie*, *Veronica*, *Brain Thieves*, *Semaphore Signals*, *I Need A*

*Situation, The Final Taxi, and There Isn't Anything Else*). *Greatest Hits* was released on its own in the USA as *The Whole Wide World* (Stiff USE-1).

*Big Smash* was Eric's last album for the label and the highpoint of the lad's career, as it provided him with his first-ever chart entry. It entered at 41 and peaked at 30, having a chart life of one month. There is no doubt that the inclusion of the free *Hits* LP was 99 per cent responsible for this phenomenon. Eric's prowess as a songwriter was acknowledged by no less than Cliff Richard, who included *Broken Doll* on his album *Wired For Sound*. It was going to be Cliff's single but EMI changed their mind when Eric brought it out as a single (BUY 75). The first single from the album was *A Pop Song*, regarded by many as the highlight of his career, and once again lots of radio play produced negligible sales. To quote Nigel Dick, '... so many great singles, all gone down the tubes.'

#### SEEZ 22 DIRTY LOOKS



##### Side One

*They Got Me Covered* (Barnes)  
*Love Crimes* (Barnes)  
*You Can't Love Me* (Barnes)  
*Lie To Me* (Barnes)  
*Take A Life* (Barnes)  
*Let Go* (Barnes)

##### Side Two

*12 O'Clock High* (Barnes)  
*You're Too Old* (Barnes)  
*Accept Me* (Barnes)  
*Disappearing* (Barnes)  
*Drop That Tan* (Barnes)

Produced by Tim Friese-Greene.  
 Released on 22 August 1980.

This was the record that got Paul Morley's name taken off the Stiff mailing list; his review in the *NME* of 23 August 1980 and the reply in the following issue are compelling stuff.

Everybody I have spoken to about *Dirty Looks* has told me two things: they were great and they arrived about 10 years too late. Patrick Barnes was a great songwriter and had a sensational stage presence. They were terrific live, all looking the part, singing well and doing great three-part harmonies; they were playing Gretsch Chet Atkins guitars a year before the Stray Cats or Haircut 100 made them popular, so it is strange that they were so underrated.

The two singles from the album, *Lie To Me* and *Let Go*, were classic Radio One fodder but were hardly aired. *Let Go* in fact, to the best of Stiff's knowledge, was never played on any British radio station.

#### SEEZ 23 GRAHAM PARKER

##### *The Up Escalator*



##### Side One

*No Holding Back* (Parker)  
*Devil's Sidewalk* (Parker)  
*Stupefaction* (Parker)  
*Love Without Greed* (Parker)  
*Jolie, Jolie* (Parker)

##### Side Two

*Endless Night* (Parker)  
*Paralysed* (Parker)  
*Manoeuvres* (Parker)  
*Empty Lives* (Parker)  
*The Beating Of Another Heart* (Parker)

Produced by Jimmy Iovine.  
 Released on 13 June 1980.

It was only a matter of time before Graham Parker recorded for Stiff as

Dave Robinson had been influential in Parker's discovery, his first demos and his management. Stiff also published Parker's book *The Great Trouser Mystery*. In fact, much of the early business at Stiff must have clashed with Dave's management of Parker. It soon became obvious that, after the early euphoria of Parker's debut and the subsequent media acclaim, Phonogram in the States were screwing up Graham's career. By the time he was free from Phonogram he was probably past his best as a songwriter. Veteran US producer Jimmy Iovine was contracted to do the album and the Rumour (minus Bob Andrews, whose talents as an arranger were sorely missed) did the backing. A variety of session musicians were roped in, including three different keyboard players: Nicky Hopkins, Danny Federici (from Springsteen's band) and Pete Wood (ex-Sutherland Brothers). Bruce Springsteen himself provides backing vocals on *Endless Night*.

The album acquitted itself well, reaching number 11 and staying 10 weeks in the chart, a fact which prompted the following opinion from Stiff: '... we all liked Graham, and wanted to do our best for him. All we proved was that he has 45,000 fans who buy all his albums and that he couldn't add to that figure.'

#### SEEZ 24 THE PLASMATICS

##### *New Hope For The Wretched*



##### Side One

*Tight Black Pants* (Axeman/Plasmatics)  
*Monkey Suit* (Axeman/Plasmatics)  
*Living Dead* (Axeman/Plasmatics)  
*Test Tube Babies* (Axeman/Plasmatics)  
*Won't You* (Axeman/Plasmatics)

*Concrete Shoes* (Axeman/Plasmatics)  
*Squirm* (Axeman/Plasmatics) live

Side Two

*Want You Baby* (Axeman/Plasmatics)  
*Dreamlover* (B Darin)  
*Sometimes I* (Axeman/Plasmatics)  
*Corruption* (Axeman/Plasmatics)  
*Butcher Baby* (Axeman/Plasmatics)

Produced by Jimmy Miller.  
Released in March 1980.

Stiff's master plan was to bring this bunch of reprobates to London to do their 'show' at the Hammersmith Odeon and then to cash in on the aftermath. Advance reports of the over-the-top nature of the Plasmatics' show had reached the ears of the staid gentlemen who licence the performing of music in Greater London and had quite literally freaked them out. In the words of Stiff, 'the concert was not a fix. It was meant to go ahead. We lost about £20,000 to £30,000 as a result. We bent over backwards to give the GLC [Greater London Council] a chance to veto the show... laid on cars, etc. They finally arrived on the afternoon of the show to make their decision. They had hardly been in the building five minutes when the police arrived and told the manager that the show was cancelled. The manager was amazed. He told the police that the GLC were in there at that moment making their decision. It was at that point the police notified the manager that they had been told by the GLC at 12 noon that the concert was cancelled.' It certainly had echoes of the fuss caused by the Tubes a few years earlier, but in that case the Tubes' show went ahead in one of the best-orchestrated pieces of PR ever planned; the tour was a sell-out and the Tubes had finally made it.

SEEZ 25 ANY TROUBLE  
*Where Are All The Nice Girls?*



Side One

*Second Choice* (Gregson)  
*Playing Bogart* (Simpson)  
*Foolish Pride* (Gregson)  
*Nice Girls* (Gregson)  
*Turning Up The Heat* (Gregson)

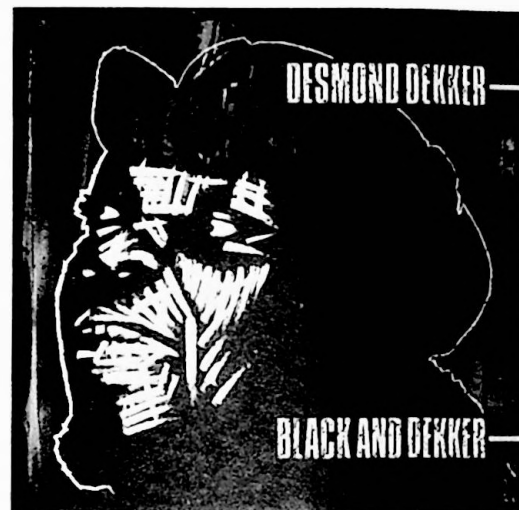
Side Two

*Romance* (Gregson)  
*The Hurt* (Gregson)  
*Girls Are Always Right* (Gregson)  
*Honolulu* (Gregson)  
*(Get You Off) The Hook* (Gregson)

Produced by John Wood.

Underneath Clive Gregson's deceptively light pop tunes are a handful of lasting melodies. Any Trouble are not Elvis Costello copyists nor are they a one-song band. It is safe to assume that before 1976 Gregson was listening to Jesse Winchester and the likes, and then he probably got in to Costello, Joe Jackson etc. Of all the bands on the Son Of Stiff tour, only Any Trouble had much airplay. Their first single, *Yesterday's Love*, was so nearly a hit (Chapter 25 in the continuing saga of Stiff records being in the wrong place at the right time), as was *Girls Are Always Right*. Had the Son Of Stiff tour been more successful, it is certain that Any Trouble would have had the hit they deserved. *Girls Are Always Right* was always a great on-stage favourite and was released literally by public demand. The band's future lies in the USA where Gregson's songs could be perfectly tailored for AM radio. Driving down the Pacific coast road with Clive's songs coming over the airwaves is more than this writer's idea of heaven on earth.

SEEZ 26 DESMOND DEKKER  
*Black And Dekker*



Side One

*Israelites* (Dekker)  
*Lickin' Stick* (Dekker)  
*It Mek* (Dekker)  
*Please Don't Bend* (Dekker)  
*Many Rivers To Cross* (J Cliff)  
*Hippo* (Dekker)

Side Two

*007* (Dekker)  
*Work Out* (Dekker)  
*Problems* (Dekker)  
*Rude Boy Train* (Dekker)  
*Pickney Gal* (Dekker)  
*Why Fight* (Dekker)

Produced by Lol Gellor.

Underneath this dubious title lurks a dubious album: not Desmond's finest by any means. Despite press, and even Stiff, criticism, Desmond still speaks well of the album. Basically, Desmond is an atypical reggae performer who has seen little or no reward for his efforts over the years; he has had six UK top 10 entries in his career, including the first-ever reggae number one, and yet he is not even able to afford to have the telephone put in to his house. The Stiff deal was probably the most honest ever offered to him and the idea of rerecording his classic songs was a good one. Sadly, the various backing bands (comprising the Pioneers, the Equators and the Rumour) did not put much effort into the album.

It was Dekker who encouraged Bob Marley to try recording; both men worked together as arc welders. Desmond cut a few sides for Beverley Records and suggested that Bob also give it a try... the rest is history. Desmond also had the second-ever reggae hit in

the UK (Prince Buster had the first) but his pioneering work has never been fully acknowledged.

# SEEZ 27 THE RUMOUR *Purity Of Essence*



Side One  
*My Little Red Book* (Bacharach/David)  
*I Don't Want The Night To End* (Lowe)  
*Have You Seen My Baby* (Newman)  
*Falling In Love With A Dream* (Belmont/  
Goulding)  
*Tula* (Schwarz)

Side Two  
*Writing On The Water* (Schwarz)  
*Houston* (Bodnar)  
*It's Gonna Work Out Fine* (Seneca/Lee  
with new lyrics by Schwarz)  
*More Than She Will Say* (Schwarz)  
*Pyramids* (Schwarz/Lobo/Bodnar)  
*That's The Way The Ball Rolls* (Parker)

Produced by Alan Winstanley.  
Released on 29 August 1980.

The Rumour's final fling... but not even the skilful hand of Alan Winstanley saved them from the collective boredom that set in. In the absence of Bob Andrews the band made do with a host of cover versions and some workmanlike Brinsley Schwarz songs. The cover versions are interesting: *My Little Red Book* done in the style of Arthur Lee (the song was suggested to Paul Conroy by John Tobler prior to the session); Nick Lowe's *Don't Want the Night To End*; Randy Newman's *Have You Seen My Baby* is performed much better by the Flamin' Groovies on the album *Teenage Head*, as is *It's Gonna Work Out Fine* by Ry Cooder (at least this proves they listen to some great records). Lastly there is an

unreleased Graham Parker song, which, as it was published by Street Music, indicates that it dates from the *Up Escalator* sessions.

Who knows what the band might have achieved had they just had some success. They had probably gigged, sessioned and recorded more than most, but the spark was dying out by this time. They were a great bunch of lads who will probably be remembered more on the Continent than in the UK. The album is still available in Europe on Hannibal Records with a slightly better sleeve.

# SEEZ 28 JOE 'KING' CARRASCO



Side One  
*Buena* (Carrasco/band)  
*Betty's World* (Carrasco/band)  
*I Get My Kicks On You* (Carrasco/band)  
*One More Time* (Bowen/Knox)  
*Don't Bug Me Baby* (Carrasco/band)  
*Nervoused Out* (Carrasco/band)

Side Two  
*Caca De Vaca* (Carrasco/band)  
*Susan Friendly* (Carrasco/band)  
*Party Doll* (Head)  
*Federales/Wild 14* (Carrasco/band)  
*Let's Get Pretty* (Carrasco/band)

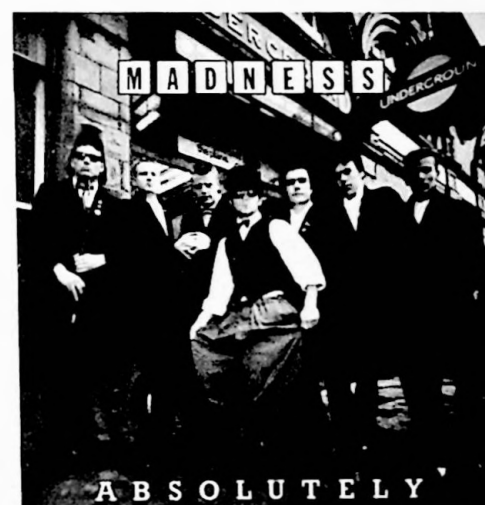
Produced by Billy Altman.  
Released on 17 October 1980.

Carrasco was signed to the label after a tape of his, which everyone loved, arrived at Stiff. *Buena* came close to being a hit single; it received the usual masses of airplay but with no sales in the shops that mattered. He plays the wild tex/mex image to the hilt and is a fabulous guy. When I saw his band he had a long extension cable between the guitar and the amplifier and was playing

while jumping from table to table. It was mayhem, with drinks being spilled everywhere. I would probably have cringed had I been sober, but as Roy Carr remarked in his *NME* review the difference between the punk-influenced set he delivered here and the more dance-oriented set he played in Austin, Texas would have made all the difference to his acceptance in this country.

The album was a classic along the lines of fellow Texan non-talents like Sam The Sham or Question Mark and the Mysterians. Only *Buena* came close to the magic of *Wooly Bully* or *96 Tears*, but he shared the same ingredients: a cheap organ sound, three chords and hoarse vocals. Nonetheless, he was a true wild man of rock, (with no disrespect) the American Wreckless Eric.

# SEEZ 29 MADNESS *Absolutely*



Side One  
*Baggy Trousers* (Foreman/McPherson)  
*Embarrassment* (Barson/Thompson)  
*E.R.N.I.E.* (McPherson/Foreman)  
*Close Escape* (Foreman/Thompson)  
*Not Home Today* (McPherson/Bedford)  
*On The Beat Pete* (Thompson/Madness)  
*Solid Gone* (Smash)

Side Two  
*Take It Or Leave It* (Barson/Thompson)  
*Shadow Of Fear* (Barson/Thompson)  
*Disappear* (Bedford/McPherson)  
*Overdone* (Thompson/Foreman)  
*In The Rain* (McPherson/Madness)  
*You Said* (Barson/McPherson)  
*Return Of The Los Palmas 7* (Barson/  
Woodgate/Bedford)

Produced by Clive Langer and Alan Winstanley.  
Released on 26 September 1980.

The Madness machine rolls on. The band had been on the label less than a year and had already turned in two 14-track albums and six singles. The music was still aimed strictly at the feet but careful listening to the lyrics revealed that there was more to the nutty boys than mere 'danceteria'. The album went straight in to the chart at number two and only the Police kept them off the top spot; it finally slipped out some 43 weeks later. The hit singles were the classic *Baggy Trousers* which seemed to spend forever in the charts and peaked at number three. *Embarrassment* followed it and stopped at number four. As those two were still descending the chart *Los Palmas 7* was released and peaked at number seven.

The inner sleeve of the album contained a photographic family tree of the band detailing the numerous changes they went through before arriving at the current line-up. The only part of the world not conquered by this time was the USA, coincidentally the only territory where they were not represented by Stiff (they were on Sire at that point).

### SEEZ 30 IAN DURY AND THE BLOCKHEADS *Laughter*



#### Side One

*Sueperman's Big Sister* (Johnson/Dury)  
*Pardon* (Watt-Roy/Dury)  
*Delusions of Grandeur* (Gallagher/Dury)  
*Yes And No* (Paula) (Payne/Dury)  
*Dance Of The Crackpots* (Turnbull/Dury)  
*Over The Points* (Turnbull/Dury)

#### Side Two

*Take Your Elbow Out Of The Soup*  
 (Gallagher/Dury)  
*Uncooloolool* (Charles/Dury)

*Hey, Hey Take Me Away* (Gallagher/Dury)

*Manic Depression* (Jimi) (Gallagher/Dury)

*Oh Mr Peanut* (Johnson/Dury)

*Fucking Ada* (Turnbull/Dury)

'The point of any Ian Dury album is that it's built to last. *Laughter* is not his 'latest release'. It's the third in a series and ... it's easily the equal of each of the last two.' So said *Hot Press*; it is true, but irrelevant. By this time Ian was on his way out of Stiff (amicably, after a few managerial misquotes were ironed out) but still keen to keep his career on the move.

Despite the star treatment, the full-page advertisements and reviews to match, it was obvious that Ian was on the road to nowhere. The preceding single, *I Wanna Be Straight*, the first with the new band, had dented the charts for seven weeks and peaked at number 29. Who then would have predicted the fate of *Laughter* which spent a mere three weeks in the charts? The corresponding single, *Sueperman's Big Sister* (the spelling was to avoid copyright infringements) also had only three weeks in the chart, never getting past number 51. Worse was to follow as his first Polydor album *Lord Upminster* spent only four weeks in the chart with a high of 61 and the withdrawal of the single *Spasticus* was a debacle.

*Sueperman's Big Sister* was given the prestigious number BUY 100 as a mark of the label's respect. The album had four different inner sleeves which were pairings of the rear cover photos in a larger size.

### SEEZ 31 TENPOLE TUDOR *Eddie Old Bob Dick And Cary*



#### Side One

*Swords Of A Thousand Men* (Tudorpole)  
*Go Wilder* (Crippen/Kingston/Tudorpole)  
*I Wish* (Tudorpole)  
*Header Now* (Long/Tudorpole)  
*These Are The Boys* (Tudorpole)  
*Wunderbar* (Tudorpole)

#### Side Two

*Three Bells In A Row* (Kingston/Long/Crippen/Tudorpole)  
*Tell Me More* (Tudorpole)  
*Judy Annual* (Long/Tudorpole)  
*I Can't Sleep* (Kingston/Long/Tudorpole)  
*Anticipation* (Tudorpole)  
*What Else Can I Do* (Tudorpole)  
*Confessions* (Tudorpole)

Produced by Bob Andrews and Alan Winstanley (except *Wunderbar*, *Three Bells in a Row*, and *Judy Annual* produced by Dick Crippen).  
 Released on 17 April 1981.

This was the only non-Madness Stiff album to chart in 1981, and even then it was only for three weeks (reaching number 44). The singles fared much better as they managed to get on the Adam Ant bandwagon with their swashbuckling fusion of Tudor England and pirates bold. The single *Swords Of A Thousand Men* was nearly three months in the chart, its best placing being two weeks at number six. *Wunderbar* was not quite so hot, reaching number 16 in a nine week stay.

Eddie Tenpole's outrageous facial expressions and his loopy sax-playing are the focal points of the band's live performances. Eddie will be remembered best for his 'Who Killed Bambi' sequence in the otherwise dud Sex Pistols movie, *The Great Rock 'n' Roll Swindle*. He is also a dab hand with the brush and palette as his sleeve painting attests. Tenpole Tudor were the only act from the Son Of Stiff tour to really profit from it. None of the other four, musically superior, acts came near to paying off in the way Tenpole did.

#### SEEZ 32

#### SEEZ 33

#### SEEZ 34

These albums were never issued. Due to the complexities of the arrangement with CBS all projects have to be linked to the CBS computer several months in advance of release so that any feedback can be stored and referred to as

required. One of the numbers was meant to be a Lene Lovich album, but *New Toy's* lack of action probably put paid to it. She is now scheduled to have SEEZ 43 and Alvin Stardust will have SEEZ 44, these being issued by early 1983. The beauty of this system is that any provisional orders can be logged and the album can become a definite release as opposed to a possible. If the buyers for W H Smith or HMV, for example, indicate enthusiasm (or lack of) for any particular project, it can be fed into the computer and potential sales figures produced before a bar of music has been written.

#### SEEZ 35 THE EQUATORS *Hot*



##### Side One

*Recue Me* (Equators)  
*Age of 5* (Equators)  
*If You Need Me* (Equators)  
*More Than A Person* (Equators)  
*Rankin' Discipline* (Equators)

##### Side Two

*Mr Copper* (Equators)  
*Nightmare* (Equators)  
*Where Did Johnny Go* (Equators)  
*There Is Someone* (Equators)  
*Learn My Lesson* (Equators)  
*Feelin' High* (Equators)

Produced by Bob Andrews.

Bob Andrews was by this time well into his stride as Stiff house producer. The album is a particularly fine piece of home-grown reggae and it is a pity it fell on deaf ears. The band were very good on the Son Of Stiff tour and like *Dirty Looks* and *Any Trouble* should have had no difficulty in capitalising on the exposure. That they did not was probably due to the failure of the tour rather than of the band themselves. Stiff

used a fair slice of their luck and most of their good will from the press on the Train tour.

The single, which was not on the album, was a fairly spirited version of the old Equals hit *Baby Come Back* and had reasonable radio play but was not a hit. On the night they headlined the Son Of Stiff gigs at the Marquee Club the audience was almost 100 per cent white, but the indications were that the album acquitted itself fairly well with British reggae fans.

#### SEEZ 36 DESMOND DEKKER

*Compass Point*



##### Side One

*I'll Get By* (Dacres)  
*Moving On* (Dacres)  
*We Can And We Shall* (Dacres)  
*Hurts So Bad* (Dacres)  
*Isabella* (Dacres)

##### Side Two

*Come Back To Me* (Dacres)  
*Cindy* (Dacres)  
*I Do Believe/My Destiny* (Dacres)  
*Big-Headed* (Dacres)  
*That's My Woman* (Dacres)  
*Allamanna* (Dacres)

Produced by Robert Palmer.

After the failure of *Black and Dekker* it was obvious a more sympathetic producer was needed. However, neither Dave Robinson nor Desmond could think of anybody until Dave suggested they go to Robert Palmer's show at the Dominion and see if he would be keen. He was, and Desmond was duly flown out to Palmer's place at Nassau in the Bahamas, prior to moving to Compass Point Studios to record the album proper. Working at Compass Point was initially a bit bewildering for Desmond

as he had only ever worked with four-track studios and here he was in a 24-track, digital, computerised palace of sound. Palmer himself has done his last three albums there and his band provided Desmond's backing. The finished album was mixed at Sterling Sound in New York City.

In all, it was one of the more expensive projects undertaken by Stiff, but sadly the album failed to sell, which must have been galling to Dekker after all the time and effort spent in producing an album suited to the needs of the 1980s. A few cover versions might have helped, but as this deal was one of the better ones of his career the temptation to maximise his publishing must have been overpowering.

#### SEEZ 37 ANY TROUBLE

*Wheels In Motion*



##### Side One

*Trouble With Love* (Gregson)  
*Open Fire* (Gregson)  
*As Lovers Do* (Gregson)  
*Walking In Chains* (Gregson)  
*Dimming Of The Day* (Thompson)

##### Side Two

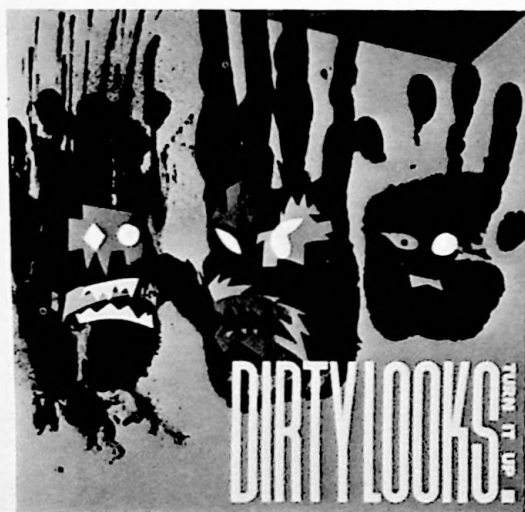
*Another Heartache* (Gregson)  
*To Be A King* (Gregson)  
*Power Cut* (Gregson)  
*Eastern Promise* (Gregson)  
*The Sun Never Sets* (Gregson)

Produced by Mike Howlett

The Any Trouble saga continued with another dazzling album and lots of good press, but all to no avail. At the time of writing the band have a bit of a buzz going in the USA which is where they should concentrate now that they have changed record labels and found new managers (the same people who made

stars out of the Blues Band). As Clive Gregson told Bill Flanagan of *Trouser Press* (issue 60), 'I don't think of us as a typical Stiff band. Stiff, as a whole, has built the label around characters (Dury, Lene, Tenpole, Carrasco etc). In most cases it's a very strong visual image that hits you first. With us I think it's the opposite. . . Stiff has a lot of hope in us opening up new markets for them. A lot of people don't think it, but Stiff is as anxious to break away from its usual image as we are to do it. I think Stiff is hopeful we'll take them in a different direction.' Clive knows what he wants and he has some sort of plan to set about making Any Trouble a household name. I fear it will not be in this country however.

#### SEEZ 38 DIRTY LOOKS *Turn It Up*



##### Side One

*Daddy's Gone* (Barnes)  
*Living Alone* (Barnes)  
*Carrie* (Barnes)  
*You've Got It* (Barnes)  
*Do We Need It* (Barnes)  
*Animal* (Barnes)

##### Side Two

*Turn It Up* (Barnes)  
*Deceit* (Barnes)  
*Hit List* (Barnes)  
*Born Again* (Barnes)  
*Kiss Of Death* (Barnes)  
*Time Is Up* (Barnes)  
*It Was* (Barnes)

Produced by Nick Garvey and mixed by Roger Bechirian.

Dirty Looks' mistake was to use London only as a base for recording. They should have settled there temporarily and built up some reputation in Britain. The USA has no equivalent of the

weekly, national pop press in Britain, so they could have gone home with a stack of reviews and some sort of reputation which the American star-making machine would have taken over. It might also have helped if Patrick Barnes had found a good co-writer for his songs. He very quickly ran out of songs, to the extent that Epic let the band go soon after hearing the songs that would have formed the basis of a third album. A fourth member in the group might have been an advantage, but it was argued that that would dilute the group.

The final irony is that there is a promotional film of the band doing three songs in New York. Everybody who has seen this film comes away raving about the group. So what went wrong?

#### SEEZ 39 MADNESS 7



#### MADNESS 7

##### Side One

*Cardiac Arrest* (Smash/Foreman)  
*Shut Up* (McPherson/Foreman)  
*Sign Of The Times* (McPherson/Barson)  
*Missing You* (McPherson/Barson)  
*Mrs Hutchinson* (Barson)  
*Tomorrow's Dream* (Thompson/Barson)

##### Side Two

*Grey Day* (Barson)  
*Pac-a-Mac* (Thompson/Barson)  
*Promises Promises* (Thompson/Barson)  
*Benny Bullfrog* (Thompson/Foreman)  
*When Dawn Arrives* (Thompson/Barson)  
*The Opium Eaters* (Barson)  
*Day On The Town* (McPherson/Foreman)

Produced by Clive Langer and Alan Winstanley.

Released on 2 October 1981.

The third Madness album was recorded at Compass Point, a fact not mentioned on the sleeve. The release of the album

was part of Stiff's ultimate promotional exercise; the Madness film *Take It Or Leave It* and a book of the same title were released simultaneously with the album and the band went on a massive pre-Christmas tour. *Shut Up* and *Grey Day* had preceded the album as the band's summer hits, but strangely the follow-up was not from the album – it was a reworked version of the old Labi Siffre hit *It Must Be Love* and made it to number four. *Cardiac Arrest* soon followed and was their eleventh consecutive hit single. Once again the nutty sound belied some harrowing lyrics.

The theme of the album sleeve is the magic number seven. Various famous sevens are depicted: seven oceans, seven deadly sins, the days of the week, Enid Blyton's Secret Seven, the Seven Dwarfs, 007, the Seven Samurai, the Seve(r)n Bridge, the seven wonders of the world, and of course, the seven Madnesses. It was very wittily done but what was the point? The album spent 27 weeks in the chart, its last appearance being the week of 17 April 1982; the following week saw the entry of *Complete Madness* . . .

#### SEEZ 40 JONA LEWIE *Heart Skips Beat*



##### Side One

*I Think I'll Get My Haircut* (Lewie)  
*Cream Jacqueline Strawberry* (Lewie/Rae)  
*Stop The Cavalry* (Lewie)  
*Ab-Ra-Ca-Da-Bra* (Lewie)  
*Louise* (Lewie)  
*For Seed That Always Died* (Lewie)

##### Side Two

*Heart Skips Beat* (Lewie)  
*What Have I Done* (Lewie)  
*Yo-Go* (Lewie)

*Guessing Games* (Lewie)  
*Rearranging The Deckchairs On The Titanic* (Lewie)

Produced by Robert Hine except: *Cream Jacqueline Strawberry* by Godley and Creme, *Stop The Cavalry* and *Louise* by Jona Lewie and Bob Andrews, *Heart Skips Beat* by Stephen Lipson, and *Rearranging The Deck Chairs On The Titanic* by Dave Robinson, Jona Lewie and Billy Ritchie.

The second Jona Lewie album was so long in the works that it was almost a 'Greatest Hits'. It contains *Stop The Cavalry* which was the second biggest-selling Stiff single, after *Hit Me With Your Rhythm Stick*, at the time of writing. Initial pressings also included copies of Jona's other monster single *You'll Always Find Me In The Kitchen At Parties* (BUY 73). No fewer than eight producers are credited which indicates that the sessions were done over a long period of time or, equally feasible, that there was some difficulty in harnessing the erratic talents of J Lewie. Bob Andrews however has produced all three of Jona's finest songs, namely *God Bless Whoever Made You*, *Kitchen At Parties* and *Stop The Cavalry*. Both Bob and Jona have enjoyed more success on the continent than at home.

Apart from Tenpole Tudor's first album, which spent a short three weeks in the chart, and the Madness albums, there were no Stiff albums on the LP chart during the whole of 1981 and (as I write) the first seven months of 1982. Theatre Of Hate did chart, but their albums do not carry a SEEZ prefix.

#### SEEZ 41 IAN DURY *Juke Box Dury*



Side One  
*What A Waste*  
*Reasons To Be Cheerful Part 3*  
*Wake Up And Make Love With Me*  
*There Ain't Half Been Some Clever Bastards*  
*Hit Me With Your Rhythm Stick*  
*Razzle In My Pocket*

Side Two  
*Sex And Drugs And Rock And Roll*  
*Inbetweenies*  
*Common As Muck*  
*Sweet Gene Vincent*  
*I Want To Be Straight*  
*You'll See Glimpses*

Writers and producers are listed under the original albums and singles.

A 'Best Of Ian Dury' which held together very well; despite his own policy of leaving singles off albums, I am sure Ian approved of this selection. Included were his three chart singles plus several early ones that should have been hits, (*What A Waste*, *Sweet Gene Vincent* and *Sex And Drugs*) and the usual clutch of strong album tracks and B-sides that are essential to all 'hits' albums.

It is a deceptive album in as much as the press described it as mere 'product', a quick Christmas cash-in on an artist who had gone to another label. In reality only three tracks had actually appeared on albums previously (two from *New Boots*, one from *D.I.Y.* and nothing from *Laughter*). If a 'Volume Two' ever appears, that will be product. Any album that collects nine fine tracks together in the same place for the first time is all right with me. I shudder to think how well this album would have done had it appeared two years earlier. As it was it did not do a thing; the Ian Dury story is not supposed to end this way.

#### SEEZ 42 TENPOLE TUDOR

*Let The Four Winds Blow*



Side One  
*Let The Four Winds Blow* (Tudorpole)  
*Throwing Out My Baby With The Bath Water* (Tudorpole/Kingston/Long)  
*Trumpeters* (Tudorpole)  
*It's Easy To See* (Tudorpole/Kingston/Crippen)  
*What You Doing In Bombay* (Tudorpole/Crippen/Long/Kingston)

Side Two  
*Local Animal* (Tudorpole/Long/Kingston/Universe/Crippen)  
*Her Fruit Is Forbidden* (Tudorpole/Kingston)  
*Tonight Is The Night* (Tudorpole/Long)  
*The Unpaid Debt* (Tudorpole/Crippen)  
*The King Of Siam* (Tudorpole/Long/Crippen)

Produced by Alan Winstanley.

Let the good Eddie Tenpole himself explain the bewildering array of collaborators: 'Normally I get the tune, take it into the lads, we knock it around a bit, and we get a song.' Eddie again on his career: 'The [first] album's OK, but one day we're gonna make a fuckin' brilliant album. By that I mean a world beater that's gonna go down in history. We are gonna grow. We are like an acorn that will become a vast oak tree. Mind you we're a pretty good acorn at the moment.' This album was not the world beater mentioned above. It did have one minor hit in *Throwing Out My Baby* and it did feature the first appearance with the band of guitarist Munch Universe. At the time of writing not much had been heard from the band since the end of 1981; let us hope that it continues that way. The final word from Eddie, 'We're either brilliant or a

disaster – but we're nearly always brilliant.'

### Non SEEZ albums

ABRA 1 RONALD REAGAN  
*The Wit And Wisdom Of Ronald Reagan*



On Magic Records, this record employs the oldest trick in the book: total silence on both sides.

### DREAD AT THE CONTROLS

See the singles chapter for details of this label. Two albums were released on it:

TNT 1 MIKEY DREAD *World War 3*  
JAHLP 001 JAH BUNNY *Dubbs International*

FIST 1 VARIOUS ARTISTS  
*Hits Greatest Stiffs*



Side One  
NICK LOWE *Heart Of The City*  
PINK FAIRIES *Between The Lines*  
ROOGALATOR *Cincinatti Fatback*

TYLA GANG *Styrofoam*  
TYLA GANG *Texas Chainsaw Massacre*

Side Two  
LEW LEWIS *Caravan Man*  
THE DAMNED *Help*  
RICHARD HELL *You Gotta Lose*  
PLUMMET AIRLINES *This Is The World*  
MOTORHEAD *Leavin' Here*  
ELVIS COSTELLO *Radio Sweetheart*

As the first 10 Stiff singles had been deleted on signing with Island, this album seemed a good way to get them out to the wider audience that a major deal would bring. Also, (like *A Bunch Of Stiffs*) it gave Island some product to work on without spending a fortune in production costs. The B-sides of *Less Than Zero* and *White Line Fever* were included because the A-sides were on *A Bunch Of Stiffs* (talk about padding!). The album is 'essential' in as much as the version of *Cincinatti Fatback* was a remixed one. It also included a free copy of BUY 12 (Max Wall's *England's Glory*) as this was the only way to reduce the unsold stocks of it (it was a charming song nonetheless). The inside sleeve featured an unorthodox plug for quality music on other labels (Tom Petty/Steve Winwood/Mink DeVille/Edmunds/Little Feat etc).

FREEB 3 VARIOUS ARTISTS  
*Wonderful Time Out There*



This is the third in the FREEB series, but it differs in being an LP. It was issued at Christmas 1981 with a selection of Stiff's current or recent singles. It comprises BUY numbers 132, 128, 134, 130, 104, 136, 135, 129, 125, 131, 133, plus SAVE 1 and ODB 1 in that order. Nigel Dick provided chatty sleeve notes.

GET 1 VARIOUS ARTISTS  
*Live Stiffs Live*



Side One  
NICK LOWE *I Knew The Bride*  
NICK LOWE *Let's Eat*  
WRECKLESS ERIC *Semaphore Signals*  
WRECKLESS ERIC *Reconnex Cherie*  
LARRY WALLIS *Police Car*

Side Two  
ELVIS COSTELLO *I Just Don't Know What To Do With Myself*  
ELVIS COSTELLO *Miracle Man*  
IAN DURY *Billericay Dickie*  
IAN DURY *Wake Up And Make Love With Me*  
EVERYBODY *Sex + Drugs + Rock + Roll + Chaos*

Recorded on the RAK Mobile and mixed by Peter Jenner, Lauria Latham, Larry Wallis, Dale Liberator and Barry Blew. Released in February 1978.

In 1977, to crown an already hectic year, Stiff put together a 1960s style package tour to take their (then) five main acts around the country and break them in. The tour was run on a democratic basis; everyone travelled on the same coach and shared the same PA. The individual sets were all of the same length and the running order rotated every night (where, I wonder, did Larry Wallis or Wreckless headline?). Dury and Costello were both great on stage and on record; it is a shame the same cannot be said of the others. However it was a good idea and deserved some credit.

The leather jacket on the back of the sleeve belonged to Kosmo Vinyl. The album was reissued in 1980 by Music For Pleasure (MFP 50445) who unleashed it upon chemists' shops and newsagents nationwide. Retitled *Live Stiffs*, it has a cover photo from the same session as the

original and the rear cover is identical to GET 1 with the addition of a sleeve note. Both the Nick Lowe tracks and Elvis's version of the Bacharach/David classic are unavailable elsewhere in the Stiff catalogue.



## GET 2 MICKEY JUPP'S LEGEND

Mickey Jupp's



LEGEND

### Side One

*Shine On My Shoes* (Jupp/Fifield/  
Witham/Bobin)  
*My Typewriter* (M Jupp)  
*Hole In My Pocket* (M Jupp)  
*Another Guy* (M Jupp)  
*Heather On The Hill* (M Jupp)  
*Georgia Georgia (Part One)* (M Jupp)  
*Don't You Never* (M Jupp)  
*Captain Cool/Ausfahrt* (Jupp/Clouter/  
Witham/Bobin)

### Side Two

*Cheque Book* (M Jupp)  
*City* (M Jupp)  
*Cross Country* (M Jupp)  
*Lorraine* (M Jupp)  
*Anything You Do* (M Jupp)  
*Five Years* (M Jupp)  
*Nature's Radio* (M Jupp)

Produced by Tony Visconti for David Knights except: *Shine On My Shoes*, *Another Guy*, *Captain Cool/Ausfahrt* by Legend for David Knights; *Heather On The Hill*, *City* by Sandy Robertson; *Georgia Georgia (Part One)* by Robin Trower; and *Nature's Radio* by Pete Solley.

The second album in the budget GET series was a 15-track Legend compilation. The bulk of the material is from the band's two Vertigo albums *Legend* (also known as the 'Red Boot album') and *Moonshine*. The remainder are three tracks from Bell, a Vertigo single-only release and the band's only Arista single. It sold quite well to Jupp fans unable to unearth the long-deleted early albums. The front cover was terrible, but it had an informative back sleeve. A very optimistic 1500 copies were numbered 'limited editions'.

## GET 3 VARIOUS ARTISTS

*The Akron Compilation*



### Side One

JANE AIRE AND THE BELVEDERES  
*When I Was Young* (L Sternberg)  
TIN HUEY *Chinese Circus* (M Aylward/  
H Gold)  
RACHEL SWEET *Truckstop Queen*  
(P Nardini)  
THE BIZARROS *Nova* (M Nicholis/  
T Walker)  
THE WAITRESSES *The Comb* (C Butler)  
RUBBER CITY REBELS *Rubber City  
Rebels* (Rubber City Rebels)

### Side Two

THE WAITRESSES *Slide* (C Butler)  
JANE AIRE AND THE BELVEDERES  
*I'm An Actress* (L Sternberg)  
SNIPER *Love Is Making Me Bleed*  
(S T Davis III)

IDIOTS CONVENTION *Mephistopheles  
Passion* (M Block)  
RACHEL SWEET *Tourist Boys*  
(P Nardini)  
TERRAPLANE *A Beer And A Cigarette*  
(Ted Harris)  
CHI PIG *Apu-API (Help Me)* (Debbie  
Smith/Sue Schmidt)

Produced by L Sternberg except: *When I Was Young*, *Mephistopheles Passion*, and *Tourist Boys* by Dailey/Sternberg, *Chinese Circus* by Tin Huey, *Nova* by M Nicholis, *The Comb* and *The Slide* by C Butler, *Rubber City Rebels* by Rubber City Rebels, *Love Is Making Me Bleed* by C Dailey and *Apu-API (Help Me)* by Debbie Smith/Sue Schmidt.

On signing Devo, Stiff found that their home town of Akron was packed full of groups 'just like them', all of whom seemed to be involved with Liam Sternberg or Chris Butler. Sternberg was signed to do an Akron compilation (the home of Goodyear and Firestone Tyres, hence all the rubber gimmickry) and very quickly produced an album's worth of tunes. While the album itself did not do all that well, it was responsible for discovering Rachel Sweet and Jane Aire. Such was Stiff's credibility that US labels signed four others, the Bizarros, Rubber City Rebels, Tin Huey and the Waitresses, to album deals (to their cost!).

Early pressings had a 'scratch 'n' sniff' tyre sticker on the cover which unleashed the smell of downtown Akron when scratched. Promo copies (GEJ 305) were banded copies for radio play (hopeful!) while regular pressings had no discernible gap between the tracks.



**LENE LOVICH  
"STATELESS"  
RE-MIXED**

FOR ADDITIONAL PLEASURE

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"LUCKY NUMBER"

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**IAN DURYS  
NEW BOOTS  
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**PLASMATICS**

Promotional stickers and postcard

I LIKE DRIVING IN MY CAR

**MADNESS-1**

STATE OF MADNESS

THE STIFF ALL-STARS



THE  
**EQUATORIAL**



GOMM 1 IAN GOMM



This was a music and interview album from Ian Gomm to promote his album *Gomm With The Wind* in the USA.

Matrix 'Radio One'  
'Radio Two'

HIT TV 1 MADNESS  
*Complete Madness*



Side One  
*Embarrassment*  
*Shut Up*  
*My Girl*  
*Baggy Trousers*  
*It Must Be Love*  
*The Prince*  
*Bed and Breakfast Man*  
*Night Boat To Cairo*

Side Two  
*House of Fun*  
*One Step Beyond*  
*Cardiac Arrest*  
*Grey Day*  
*Take It Or Leave It*  
*In The City*  
*Madness*  
*Return of the Los Palmas 7*

Songwriting credits as noted on previous albums and singles. Produced by Clive Langer and Alan Winstanley, except *The Prince* and *Madness* by Clive Langer. Released on 23 April 1982.

The 'ultimate' Madness album, its 16 tracks included every hit they had had up to April 1982 and a few favourites to add value. The centre-fold is really exceptional; more Madness memorabilia can be seen on page 23 of *Take It Or Leave It*.

By 1 September 1982 the album had spent 18 weeks in the album chart and had not dropped lower than number nine. Initially it was advertised on TV (hence the catalogue number) and as such it was Stiff's first venture into that area.

Matrix 'Then we'll begin'

JE 36103 IAN GOMM  
*Gomm With The Wind*



A Stiff-Epic release in the USA, it was the same album that was released in this country on Albion (DAI 1) which was in itself a reissue of *Summer Holiday* (Albion ALBG 100). It contained some lovely songs in the classic style of the Brinsleys. He has since recorded a second album for Albion (*What A Blow*) but has not even begun to fulfill his potential. A deal with Stiff in the UK would do much to rectify the situation. Note Cheapo Cheapo's price sticker on the cover.

LENE 1 LENE LOVICH

This was an interview album with no music, just Lene talking. The album was a UK pressing but the sleeve was printed in the USA.

OAK 1 OKLAHOMA! LIVE AT THE PALACE



Side One  
*Overture*  
*Oh What A Beautiful Morning*  
*The Surrey With The Fringe On Top*  
*Kansas City*  
*I Can't Say No*  
*Many A New Day*

Side Two  
*People Will Say We're In Love*  
*Pore Jud*  
*Lonely Room*  
*Out Of My Dreams*  
*The Farmer And The Cowman*  
*All Er Nuthin'*  
*Oklahoma!*  
*Finale*

One of Stiff's stranger moves, but it worked. Theatre producer Cameron MacKintosh is apparently the Dave Robinson of the West End and it was natural the two should meet. Soundtrack albums sell well and this one certainly covered its costs and sold to people who would not normally buy a Stiff record.

The recording itself is as good a version as any. Oscar Hammerstein II's son James oversaw the direction and a fine cast was assembled, John Diedrich (an Australian) being particularly good as Curly. The production also received financial support from the Arts Council.

SEWL 1000 VARIOUS ARTISTS  
Heroes and Cowards



Side One

ALBERTOS *Snuffin' Like That*  
IAN DURY *Sex & Drugs & Rock & Roll*  
NICK LOWE *Heart of the City*  
DAMNED *Help*  
ELVIS COSTELLO *Less Than Zero*  
ALBERTOS *Gobbing On Life*  
ELVIS COSTELLO *Mystery Dance*  
MOTORHEAD *Leavin' Here*

Side Two

THE DAMNED *New Rose*  
WRECKLESS ERIC *Whole Wide World*  
ADVERTS *One Chord Wonders*  
NICK LOWE *Born A Woman*  
ELVIS COSTELLO *Alison*  
ALBERTOS *Kill*  
MICK FARREN *Outrageous Contagious*  
NICK LOWE *Marie Provost*

Songwriters and producers as listed on previous singles and albums.

An early import from Italy which sold well at the time because new-wave product was unavailable elsewhere. It contained much duplication of Stiff's early compilations but was also updated to include selections from the LAST EP series. Interestingly, 75 per cent of the *Snuff Rock* EP was included – presumably because the Italians mistook the Albertos piss-take for the real thing! It was compiled by Carlo Basile and was widely available in 1978. It is not seen so much these days.

SINK 1 *Start Swimming*



A very interesting album, it was the unsuccessful result of what was a good idea. The plan was simple: bring the five bands (the Bongos, the Raybeats, the DBs, the Bush Tetras and the Fleshtones) to tour the UK, prepare the album artwork and running order, record the bands live at the Rainbow, give them two tracks each and have the album out while the bands were still touring.

Here is the story as recalled by Nigel Dick: 'Ruth Polsky organised it, she used to be the booker at Hurrah. On the Wednesday she came over, the gig was on the Friday (20 February 1981). They were short of money, somebody let them down. We gave them a bit of money and said we could put the record out within a week. All the bands were staying here. Of course, immediately the album was recorded the Bush Tetras insisted they be there when it was mixed, and flew back to America. The Raybeats didn't like their two tracks ... and so on. Ruth had said she had complete control over the album, when in fact she didn't. It dragged on, the legalities etc, so by the time it came out we'd forgotten about it. Only came out in the States, we imported some for the mail order'.

SOUNDS 3 VARIOUS ARTISTS  
*Can't Start Dancin'*



Side One

IAN DURY *Sex And Drugs And Rock And Roll*  
IAN DURY *Razzle In My Pocket*  
MICKEY JUPP *Making Friends*  
MICKEY JUPP *You Made A Fool Out Of Me*  
JONA LEWIE *Denny Laine's Valet*  
JONA LEWIE *I'll Get By In Pittsburgh*  
WRECKLESS ERIC *Semaphore Signals*

Side Two

WRECKLESS ERIC *I Wish It Would Rain*  
RACHEL SWEET *I'll Watch The News*  
RACHEL SWEET *Cuckoo Clock*  
LENE LOVICH *Monkey Talk*  
LENE LOVICH *Momentary Breakdown*  
THE RUMOUR *All Fall Down*  
THE RUMOUR *Loving You Is Far Too Easy*

Writers and producers as noted on previous albums and singles except Rachel Sweet's *I'll Watch The News* which was written and produced by Liam Sternberg and previously unreleased.

This album was given away as a freebie in conjunction with *Sounds*. The campaign lasted 10 weeks, cost £35,000 and added impetus to the Train Tour. At the time its attraction, apart from being free, was that *Sex and Drugs* was not otherwise available and there was (for collectors) an unreleased Rachel Sweet track. When *Sounds* did not get takers for all the copies on offer, the album was given away to purchasers from the Stiff mail order catalogue.

Matrix 'a stitch in time ... saves two stitches'

## SSSS2p THEATRE OF HATE

*He Who Dares Wins*



Produced by Terry Razor.

This is a re-release of a recently deleted live album which is only available through the Stiff mail order catalogue.

## TOH 1 THEATRE OF HATE

*Westworld*

Produced by Mick Jones.  
Released on 8 March 1982.

This album was off to a flying start when it went straight in at number 18. It went to 17 then 34, 50, 86, and 88 before leaving the charts.

## TRUBZ 1 ANY TROUBLE

*Live At The Venue*



Side One  
*The Hook* (Gregson)  
*Girls Are Always Right* (Gregson)  
*Follow that Car* (Gregson)  
*Growing Up* (Springsteen)  
*Turning Up The Heat* (Gregson)  
*Working on The Night Shift* (Gregson)

## Side Two

*The Hurt* (Gregson)  
*Second Choice* (Gregson)  
*Foolish Pride* (Gregson)  
*Nice Girls* (Gregson)  
*Yesterday's Love* (Gregson)

Produced by Bazza.

## USE 3 VARIOUS ARTISTS

*The Last Compilation*



## Side One

DEXY'S MIDNIGHT RUNNERS *Dance Stance*  
LEW LEWIS *Win Or Lose*  
THE CURE *Jumping Someone Else's Train*  
MADNESS *Bed and Breakfast Man*  
ANY TROUBLE *The Hurt*  
THE MO-DETTES *White Mice*  
OTWAY AND BARRETT *Liberty Vallance*  
LENE LOVICH *I Think We're Alone Now*

## Side Two

A MORE *Judy Get Down*  
LORI & THE CHAMELEONS *Touch*  
WRECKLESS ERIC *Hit and Miss Judy*  
THE CHORDS *Maybe Tomorrow*  
JOHN COOPER CLARKE *Chicken Town*  
MOTORHEAD *No Class*  
COCKNEY REJECTS *Flares 'n' Slippers*  
THE DAMNED *Smash It Up*

Compiled by Tony Rounce.

This was a good release compiled by DJ Tony Rounce. It was aimed at Americans who wanted to catch up on what was happening in the UK without spending a fortune on import singles. The initial idea was to include a good selection of Two-Tone hits to make a Stiff/Two-Tone compilation. Then suddenly, the Two-Tone selections became 'unavailable' and the album was padded out with some punk, skinhead

and heavy-metal selections. Lene's Japanese vocal to *I Think We're Alone Now* was added uncredited.

It was more proof of Stiff leading where others follow but cannot keep up. Their US operation is a scatter-shot affair (their current hopes are the PiL corporation) but it would be nice to see them broach that ultra-conservative market.

## USE 5 JOHN OTWAY *Deep Thought*



## Side One

*The Man Who Shot Liberty Vallance*  
*Body Talk*  
DK 50/80  
*Cry Cry*  
*Day After Day*

## Side Two

*Beware Of The Flowers*  
*Murder Man*  
*Really Free*  
*Geneve*  
*Louisa On A Horse*  
*Can't Complain*  
*Cheryl's Goin' Home*

Produced by Wild Willy Barrett, except *Murder Man* and *Louisa On a Horse* by Pete Townshend.  
Licensed to Stiff by John Otway.

The ultimate challenge was trying to sell Otway records to the Yanks. It was released to tie in with a promotional visit to New York and features on Side One a compilation of the man's later Polydor recordings. Side Two is a 'Greatest Hits' and gathers together in seven songs the essence of John Otway. It also features a short, sharp and spot-on sleeve note by Pete Frame.

**WOW 11 THE PLASMATICS**  
*Beyond The Valley Of 1984*



Side One  
*Incantation*  
*Masterplan*  
*Headbanger*  
*Summer*  
*Nite*  
*Nothing*  
*Fast Food Service*

Side Two  
*Hitman* (live in Milan)  
*Living Dead*  
*Sex Junkie*  
*Plasma Jam* (live in Milan)  
*Pig Is A Pig*

Produced by Rod Swenson and the  
 Plasmatics.

The second Plasmatics album was only officially released on Stiff in America but was shipped in for the Stiff mail order catalogue. The band were reluctant to come back to Britain after the Hammersmith Odeon fiasco, hence the lack of action on this album. Once again, the music is only for the converted. The sleeve, however, is well thought-out and probably took longer to design than the album took to record.

Eddie Clarke left Motorhead when Wendy O'Williams of the Plasmatics and Lemmy did their now-legendary *Stand By Your Man* duet. The group had a third album scheduled for release on Capital Records in Autumn 1982.

Matrix 'Headbanger you've got your  
 brains french fried'  
 'Death to Status Quo'

**YANK 1 VARIOUS ARTISTS**  
*Declaration of Independents*



13 tracks of US Rock 1980

Licensed from Ambition Records

A fairly arbitrary selection of 1980 US new wave, punk and rockabilly. It was picked up by Stiff for UK distribution in 1981, by which time the public had tired of the plethora of small labels and obscure groups. It was a non-starter when compared with *The Last Compilation* and is for collectors only.

**Cassettes**

The following SEEZ albums were issued on cassette with a Z prefix (ie ZSEEZ 1):  
 1, 2, 3, 4, 6, 7, 14, 17, 18, 19, 20, 21, 22,  
 23, 25, 29, 30, 31, 35, 36, 37, 38, 39, 40,  
 41, 42.

**ZCAR 1 A Motorway Cassette**  
 (unreleased)

Side one  
 JOHNNIE ALLAN *Promised Land*  
 ELVIS COSTELLO *Radio Sweetheart*  
 LEW LEWIS *Lucky Seven*  
 NICK LOWE *Heart of The City*  
 WRECKLESS ERIC *Whole Wide World*  
 IAN DURY *What A Waste*  
 LARRY WALLIS *Police Car*  
 DAMNED *New Rose*  
 MOTORHEAD *White Line Fever*

Side Two  
 JONA LEWIE *The Baby She's On The  
 Street*  
 MADNESS *Tarzan's Nuts*  
 IAN DURY *Wake Up*

**THE RUMOUR** *One Good Night With  
 You*

LENE LOVICH *Lucky Number*  
 RACHEL SWEET *Stay Awhile*  
 IAN GOMM *24 Hour Service*  
 LENE LOVICH *Angels*

What a pity that such a fine looking  
 cassette never came out.

# ARTISTS

Due to the pressures of space it has been impossible to provide more than the barest outline biographies. However I am sure that the majority of the artists here are fairly well known. By way of additional information I have added selected articles and interviews that have appeared in the rock press between 1976 and 1982 at the end of relevant biographies. I can supply copies of most of the magazine articles listed (but not the weeklies, ie *NME*, *MM* etc) and can be contacted at the *Hot Wacks*' address.

The following books will also be of some use in providing fuller background data: *New Rock Record*, Terry Hounscome and Tim Chambre  
*Rock Family Trees*, Pete Frame  
*The New Music*, Glen A Baker and Stuart Coupe

## THE ADVERTS

**GAYE ADVERT:** bass, vocals  
**T V SMITH:** vocals  
**LAURIE DRIVER:** drums  
**HOWARD PICKUP:** guitar

Stiff released *One Chord Wonders* on 29 April 1977 – Gaye Advert (the first lady of punk?) and the band got huge publicity out of all proportion to their standing at the time. They left Stiff after a nationwide tour with the Damned. Signed to the Anchor label (very soon to cease business), they had a massive topical hit with *Gary Gilmore's Eyes*. Signed to Bright Records (formed by ex-Anchor man Dave Hill, who only a few months before was imploring me to write about the Amazing Rhythm Aces), they released their first album, *Crossing the Red Sea With the Adverts*, which sold well. They then signed with RCA for their second album *Cast of Thousands*, but by this time the fun, the magic and the credibility were gone, and they quickly split up. After a few solo singles, T V Smith landed an album deal with CBS which has so far proved to be a one-off. Not bad for one-chord wonders!

Additional reading *Zig Zag 82*  
*Punk Rock Family Tree 1976-78*, Pete Frame

## JANE AIRE AND THE BELVEDERES



**JANE AIRE:** vocals  
**PAUL CUTLER:** guitar  
**DAVE ASHLEY:** drums  
**SAM HARLEY:** bass  
 assisted by  
**IAN CURNOW:** keyboards  
**IAN RITCHIE:** saxophone

Jane Ashley, also known as Jane Aire, sprang from the now legendary Liam Sternberg talent reservoir. She was discovered in true teen angel tradition singing along to a jukebox in her hometown of Akron. Liam included her on the *Akron Compilation* and she was the first of the Akron crew to make it on to a Stiff single (*Yankee Wheels*). Stiff had recorded her first album, but the difficulties of co-ordinating her career from over 3000 miles away proved too much for the fledgling Stiff organisation, so Virgin released the resulting album (V2134). Her Virgin single *Call Me Every Night/Lazy Boy* is not on the album although it was also available as a very tasty picture disc. After a nationwide tour of Britain with Lene Lovich, Jane settled down as a housewife, having married Pete Briquette of the Boomtown Rats.

She set something of a record by having the longest gap to date between consecutive singles on Stiff. Her comeback version of *I Close My Eyes And Count To Ten* did not do much and her career now appears to be in limbo again.

## JOHNNIE ALLAN



Born in Louisiana in 1938, his real name is John Allan Guillot. He is only known in this country for *Promised Land* but he had, in fact, recorded at least seven albums for Jin Records. In a recording and playing career that has spanned over 20 years, he has also been a school-teacher and is currently vice-principal of a school in Lafayette.

Additional reading Stiff/Pete Frame press release for *Promised Land* which maps out the song in a journey through America.

## ANGIE



'A blatant attempt to corner the market of pre-teen and post-punk singles buyers' said Stiff on the release of 11-year-old Angie's first (and only) single.

Angie, whose real name was Angela Porter, was from a famous family and a pupil of the Corona Stage School. She

has appeared in dozens of childrens' TV programmes (*Rod Hull and Emu*, *Wombling Free* and *Nationwide*) and was used as the vehicle for this powerful slab of neo-Who pop, as fine a record as Pete Townshend has been involved with for many a long day.

## ANY TROUBLE



CLIVE GREGSON: vocals, guitar, keyboards

CHRIS PARKS: guitar, keyboards, vocals

PHIL BARNS: bass, vocals

MARTIN HUGHES: drums, vocals (replaced MEL HARLEY)

After the band sent a copy of their independently-produced first single, which by coincidence happened to be on the radio the day before the demo arrived, Nigel Dick and Paul Conroy made the journey north to the Commercial Arms in Stalybridge, Manchester and the group were signed to Stiff.

Songwriter Clive Gregson had been working at the Department of Health and Social Security in Manchester (in the same department as the late Ian Curtis of Joy Division) and was glad of the chance to become professional. Chris and Phil had both worked in Manchester's HMV record shop, while Mel Harley continued the 'art school to rock 'n' roll star' routine.

The first album was produced by noted folk producer John Wood (although he had also worked with Squeeze) and the second by Mike Howlett. Both are, according to Clive,

'ten slabs of unrequited love'. Many of the songs were the result of the breakdown of Clive's marriage and the subsequent divorce.

It was a tragedy the band's undoubted talent did not blossom as it should have done. They came so close to having the hit single which would have made all the difference. Now they are signed to EMI and have new management so hopefully they will make it 'third time lucky'.

## BINKY BAKER



*Toe-Knee-Black-Burn* was the undoubted highlight of Binky's career. Other moments to remember were his membership of the Green Expanding Laxative and his memorable Master of Ceremonies on the Bradley's Roadshow. He has also recorded under the name of Mim. Since BUY 42 he has released a three-track EP on Edge and was on 101 Records but the deal fell through before he could record. *Toe-Knee* was scheduled for re-release in early 1982 (not on Stiff) but had not appeared at the time of writing. He is married to Anne Nightingale (Whirlwind played at their wedding reception).

In an earlier career as a waiter, Binky spilled coffee over Nicholas Parsons, something I am sure all the long-suffering contestants on Parson's TV programme *Sale of the Century* would love to do. He had a very famous fan club, BOOBS (British Organisation of Binky Supporters), at the height of his fame, but sadly it has folded.

## THE BELLE STARS



STELLA BARKER: rhythm guitar, vocals

MIRANDA JOYCE: saxophone

JENNIE McKEOWN: vocals

SARA-JANE OWEN: lead guitar, vocals

JUDY PARSONS: drums

LESLEY SHONE: bass

CLARE HIRST: keyboards, saxophone

From the ashes of Two-Tone and the Bodysnatchers sprang the Belle Stars. The five ex-Snatchers Miranda, Judy, S-J, Stella and Penny Layton (who has now left the group to be replaced by Clare Hirst) teamed up with Lesley Shone and singer Jenny McKeown. Jenny, who was a telephonist before meeting the band through a mutual acquaintance, had no previous musical experience.

In the days when Two-Tone could do no wrong, the Bodysnatchers' two singles (*Let's Do Rock Steady* and *Too Experienced*) were among the magical first dozen TT releases that all charted. Swept along in the euphoria, they appeared on *Top of the Pops* miming not at all convincingly. Then almost as soon as it had happened the Two-Tone magic faded away. By the end of 1980 it was all over except for the shouting. The girls realised this and declined the offer of a contract and album deal that would have locked them into the ska/bluebeat/two-tone groove for too long. The original Bodysnatcher vocalist Rhoda and bassist Nicky Summers, stayed with TT and provided the label with its 'comeback' single, *The Boiler*, which flopped, as have the Rico and the Apollinaires singles on the revived label.

The Belle Stars have changed from the denim and leather look of *Hiawatha* to the explosion of colour and the wild dressing up style of *Clapping Song*, developing all the while on their

carefully charted path to the top. *Iko Iko*, their fourth single, was being rehearsed before they even signed to Stiff, as were *Hiawatha* and *Miss World* (both dating back to the Bodysnatchers' set). They are seven young ladies who know where they are going, so expect a few more hits yet before they stop rolling.

Additional reading *New Musical Express*, 11 April 1981

## BILLY BREMNER



A chunky guitar player, Billy's playing and singing with Rockpile were often overlooked in favour of the Nick Lowe/Dave Edmunds axis, but live he was as much a star of the band as the more celebrated duo. He has enlivened many a session these last few years for the likes of Shakin' Stevens, The Rutles, Duane Eddy, B A Robertson, Maggie Bell, Kirsty MacColl and many others. He first came to fame in Lulu and the Luvers and was also apparently in the Walker Brothers road band (unconfirmed). Since his two singles on Stiff, he has travelled the short road back to Acton Town and cut a third solo single, again produced by Will Birch for Demon (a subsidiary of Rockpile's old label F-Beat). At the time of writing he was working on an album which, given some strong material, should be a killer!

## THE BOX TOPS

ALEX CHILTON: vocals  
GARY TALLEY: lead guitar  
JOHN EVANS: organ  
DANNY SMYTHE: drums  
BILLY CUNNINGHAM: bass

'No American group since the Righteous Brothers had looked whiter and sung blacker than the Box Tops in 1967. Alex Chilton's voice had more Memphis grit than was considered proper for a white gentleman. But he learned to sing in Memphis, where lots of people sing that way, and got his musicians from a town where musicians are pretty heavy whatever their colour. You do not have to be black to sing that way, you just have to think that way' (from Lillian Roxon's *Rock Encyclopaedia*).

The sleeve note on the Stiff single was originally the inside sleeve of the Box Tops *Non Stop* album. Only Chilton survived the end of the Box Tops. He has become a cult figure through the three Big Star albums, his solo recordings and his production work (Cramps etc).

## JOE 'KING' CARRASCO



Joe 'King' Carrasco named himself after a Mexican hero who held the longest ever prison siege in Texas. Signed to Stiff after his LP on the Hannibal label landed on Stiff's A & R desk, he was added to the Son of Stiff tour to give it some much needed impetus. He had already had an album released in the UK on Chiswick (*Joe 'King' Carrasco and the*

*El Molino Band*, Big Beat WIK 11) so he was assured of some attention.

Although he was not really new wave, or anything remotely connected with our concept of white pop, he certainly had the rock 'n' roll spirit. As you can probably guess his idea of the perfect pop single was *96 Tears*. He is still plugging away and recently had a 12-inch EP issued here, again via Hannibal Records, and an album on MCA.

Additional reading *Melody Maker*, 29 March 1980  
*Trouser Press*, 49/60

## ELVIS COSTELLO



What can I add to the Elvis Costello legend that has not already been said? My own personal opinion is that, along with Jackson Browne and Lowell George, he is one of the finest singer/songwriters the 1970s produced. In terms of musical impact his first album put him right between Graham Parker and Bruce Springsteen.

He was born Declan Patrick MacManus; the Costello came from his mother's side of the family, and Elvis was Jake's provocative idea. Elvis was brought up in a musical family. Anybody who is 28 or over and cannot remember the Light Programme before Radio One is either deaf or a liar. Anyway, in those days Ross MacManus

(Elvis' dad) and Danny Street were giants – the kings of the cover version. The workings of radio and publishing interests in those days required the Light Programme to rely on live sessions by 'house' singers who could do just as well as the original groups.

I have no doubt Elvis learned much of the mechanics of songwriting, publishing and all the other business essentials from his father. He certainly seems to have set his mind on becoming a musician from early in life and he worked hard at breaking into showbusiness. From early days as a solo folk singer in Liverpool (a pilgrimage perhaps!) to the countryish strains of Flip City he was constantly bombarding record companies with his demos and they were equally quickly returning them.

Legend has it that his was the first demo to land on Jake's desk when Stiff opened for business in mid-1976 (although he was not signed until 1977), a story in keeping with that of Elvis scouring the ads columns of *Melody Maker*, *Time Out* etc for labels wanting singers. Jake was initially impressed enough to want to hear more. More duly arrived, some good and some dross (check out the bootleg *5,000,000 Costello Fans Can't Be Wrong* to hear the spark of greatness in Elvis' early demos; just El and his guitar). Jake was convinced; Elvis was signed to Stiff. While the Attractions were being auditioned and assembled, Clover were found to do the backing on *My Aim Is True* and the Rumour rhythm section backed Elvis' first hit *Watching The Detectives*. By then the Attractions were ready to roll and after their live debut at the Nashville in West Kensington, London, in July 1977 and the Stiff Tour that autumn they went with Jake and Nick Lowe to the Radar label.

It is hard to assess what would have happened had Elvis stayed at Stiff, but it is probably likely that the label could not have kept up with his phenomenal output and give equal attention to Lovich, Dury, Madness etc. Including *My Aim Is True* (and excluding compilations in all cases), Elvis has released seven albums. Madness have done three, as has Ian Dury, and Lene Lovich has two to date. Both Radar and F-Beat basically revolved around Elvis' recording and touring schedules and most of their energy went into action with Elvis. This is not to be unkind to

Nick Lowe who has to be regarded as the other point in a triangle with Elvis and Jake. Even now F-Beat maintain one road crew which is basically Elvis's set-up but which Nick or Carlene use whenever they tour. Stiff grew and expanded of necessity whereas F-Beat became inward looking, existing only for Elvis (anything else that happens on the label is down to Nick Lowe).

Elvis has conquered America in a way no Stiff act ever could. It is no coincidence that Elvis is on Columbia. All the years that Jake spent on the road with Dr Feelgood were put to good use as the Feelgoods US releases were also on Columbia. Obviously rapport was established with the Columbia executives at an early stage, as Elvis' career has run virtually parallel on both sides of the Atlantic (more than you could say for the Beatles, Cliff Richard, Ian Dury or Madness who have all had to wait, or are still waiting, for US action). The spectacle of Elvis being arrested for busking outside the CBS conference was not really to get him signed by the label; that had already been done, but it was nice publicity. Right now he has it made with Columbia in the States and WEA in Britain, two of the industry's four giants. There is no worthwhile territory in the world where Elvis Costello records are not manufactured and sold.

That is Costello then ... good luck to him. When I met him on the first Stiff Tour he painstakingly autographed my shrink-wrapped *Hits Greatest Stiffs* in a broad marker pen. Having handed back this artefact he asked me why I had never unsealed the album. 'I've got everything on it on the singles' said I (I also had two copies). 'You'll have to open it' Elvis replied, 'the Roogalator track's a remix'. He was daring me to destroy the autograph for the sake of a remixed Danny Adler. Nice one!

Additional reading *Elvis Costello*, Krista Reese (Proteus Books)  
*New Musical Express*, 27 August 1977  
 25 March 1978

## THE DAMNED



DAVE VANIAN: vocals  
 BRIAN JAMES: guitar, vocals  
 CAPTAIN SENSIBLE (Ray Burns):  
 bass, vocals  
 RAT SCABIES (Chris Miller)

It was usually assumed that all the musicians who came to the fore in the New Wave boom were young upstarts who leapt from the gutter to stardom overnight. The passage of time has shown that this was patently not true, the bulk of New Wave stars having paid their dues in anonymous bands up and down the land. This was certainly true of the Damned. Captain Sensible had been playing since 1970 in a variety of bands ranging in styles from late hippy to early punk, as the family tree included with Johnny Moped's *Cycledelic* (Chiswick WIK 8) illustrates. Brian James had played in MC5/Stooges-type bands in the Brighton area and on the continent before rehearsing with the London band SS (a forerunner of the Clash, whose fluid personnel is now something of a 'Who's Who' of punk). Mick Jones is credited with saying that of the hundreds of hopefuls who rehearsed, only James showed any class. Rat Scabies, once rumoured to have roadied for the Sex Pistols (he denies it) had played with a band called Rot (1975) which also featured the delightfully-named Slimy Toad who later reunited with his old buddy Johnny Moped. James, Sensible and Scabies all ended up as members of Nick Kent's Subterraneans. A brief sojourn certainly (only two gigs), but the idea for the Damned was formulated. All they needed was a singer and who should turn up but the singing grave-digger, Dave Vanian. As told to Ira Robbins (*Trouser Press*, June 1977) this was how they met: 'My sister was being buried. She had a cancer. Dave was digging the holes, and singing *Dead Babies* and *I Love The Dead* by Alice Cooper during

the services. All we could hear were these shovelling noises about 30 yards away. We went over to see what it was and there was Dave.' Make of that what you will. Robert 'Lu' Edmunds came into the Stiff story too late to merit research but he had no significant background and literally came to the Damned from the dole queue.

In their time the Damned set a few notable firsts: the first UK New Wave album release; the first New Wave hit singles (modest variety); the first to appear on TV (*Supersonic*); the first to tour with a major star (Marc Bolan/T Rex); the first to get to the USA (CBGB's 8 April 1977). However the arrival of the Pistols, the Clash and the Stranglers very quickly relegated them to the also rans. After Stiff the band continued on their merry way via Chiswick. They split up and reformed on numerous occasions and had various personnel changes along the way. By mid 1982 the band comprised Scabies, Sensible and Vanian plus Paul Gray who was late of Eddie and the Hot Rods. After six long years of poverty and public vilification Captain Sensible finally topped the UK charts with his version of *Happy Talk* (from the musical *South Pacific*) and coincidentally the Damned broached the singles chart with *Waiting For The Blackout*.

Additional reading *Trouser Press*, 20  
*ZigZag*, 70 and 74  
*New Musical Express*, 7 January 1978  
*Punk Rock Family Tree 1976-78*, Pete Frame  
*The Damned Disciples Song Book*

## DESMOND DEKKER



His real name is Desmond Dacres and he was the second artist to have a ska hit in the UK (Prince Buster was the first). Trained as an arc-welder, he started singing part-time and cut a few sides for Beverley's Records (owned by Leslie Kong). He also pointed Bob Marley in the direction of Beverley's and thus created reggae history.

Between 1967 and 1969 Desmond had three hits on Pyramid: 007 got to number 14, *The Israelites* was a number one and *I Mek* made number seven. Changing labels to Trojan he made it to number two with *You Can Get It If You Really Want* (the Jimmy Cliff song) in 1970. All was quiet until 1975 when *Israelites* re-entered the hit parade and made it up to number six. His last hit was on Cactus in September 1975 when *Sing A Little Song* reached number 16.

I am reliably informed that despite all this chart action Desmond did not make much money. The prospect of a good deal at Stiff appealed to him and obviously Stiff thought the two-tone/ska boom would make Desmond a star all over again.

It did not happen (compare him with Eddie Floyd on I-Spy) and his first Stiff album was a bit of a rush job. By the time *Compass Point* (a much better album) was released the ska revival was over and Desmond was left high and dry. He is a lovely bloke, and it would be nice to see him have a big hit on Stiff.

## DEVO



BOB CASALE: guitar, vocals  
 BOB MOTHERSBAUGH: lead guitar, vocals  
 MARK MOTHERSBAUGH: vocals, keyboards, guitar  
 JERRY CASALE: bass, vocals  
 ALAN MYERS: drums

It is true that Stiff had the best of Devo musically and conceptually as the

originality and fun quickly faded when they faced the reality of a long-term, big-money deal with Virgin. *Satisfaction* stands as their finest achievement and maybe they should have left it at that. Devo are from the Akron school of talent and Chrissie Hynde of the Pretenders (also an Akronite) was in a pre-Devo group with Mark Mothersbaugh, although nobody mentions it much. Their Virgin deal has so far realised five albums and one minor hit, *Whip It*, plus a version of Lee Dorsey's *Working In The Coalmine*. Stiff managed three chart entries on a shoestring! The group have had some success lately via Toni Basil's recording of some of their songs, including *Be Stiff*.

Trivia footnote: apparently the band are all more or less the same height and weight and wear the same size shoes!

## DIRTY LOOKS



PATRICK BARNES: guitar, vocals  
 PETER PARKER: drums, vocals  
 MARCO SIN: bass, vocals

Dirty Looks come from Staten Island, which is one of the three islands comprising New York, Manhattan Island and Long Island being the two more famous bits. Patrick Barnes used to work at the local docks and coincidentally Peter Parker worked as a longshoreman, which is how they met. Their first attempt at a group was called The Space Between Your Ears (!) with a set full of Stones, Kinks and Beatles numbers. The next step was Dirty Looks and the short trek to Max's Kansas City and CBGB's where they were heard and signed by Dave Robinson under the jaded noses of half the A & R men in New York. Having proved it with Costello, the label pulled exactly the same publicity stunt

by getting Dirty Looks to play a set outside the offices of CBS Epic. The result was partly the same as Costello's, ie they were both arrested, but Elvis became famous whereas Dirty Looks did not. Having been dropped by both Stiff and Epic, I hope the band will have a hit eventually.

Additional reading *Trouser Press*, 60

## NIGEL DIXON



With guitarist Mike Lewis, Nigel Dixon formed Whirlwind in early 1977. They were signed by Ted Carroll to his Chiswick label and reaped the benefit of the rockabilly boom that was happening then. They toured the country with a variety of acts. Robert Gordon/Link Wray, Ian Dury and the Blockheads and Elvis Costello amongst others. Their first album had a certain authentic charm to it but the band failed to capitalise on the songwriting talents of Dixon and Lewis. Their current whereabouts are uncertain.

Additional reading *ZigZag*, 83 and 100 (Whirlwind)

## THE DUPLICATES

Bat Easterly and his chums (not a reference to Geoff Boycott), this band was the Rumour in disguise. They felt that the Rumour had become a bit passé as far as radio programmers were concerned. The idea was to produce a really strong song under a pseudonym

and reveal all when it charted. Sadly, it was not to be and it heralded the beginning of the end for a great group. Like Ace before them, they were positive proof that there is more to stardom than merely being master musicians.

## IAN DURY



Ian formed the first Kilburn and the High Roads in September 1970 while still an art teacher at Canterbury Art College. It was not until the summer of 1972 that they began to be serious about careers in music. From there they plugged away, via an ever-changing personnel (in fact hardly a week went by without some line-up change being announced in the pages of the then erudite *Melody Maker*), until the middle of 1976 when the lack of success and meagre financial reward forced them to pack up. They recorded two albums in that time – one for Raft that did not come out (although it did surface after Ian's Stiff success) and one called *Handsome*, which was quickly deleted (and subsequently revived in 1977). During this time, Dave Robinson managed the band twice, but it is Charlie Gillett who must take most of the credit for getting the band their first recording deal and their biggest break, which was supporting the Who on a British tour.

Chas Jankel joined the Kilburns in the last four months of their life and on their demise he and Ian spent the next 16 months writing and arranging much of the material that formed the backbone of *New Boots and Panties*. Signed to Stiff in August 1977, Ian's first release, *Sex and Drugs and Rock and Roll* sold 19,000 copies then promptly died. Stiff deleted it to howls of anguish from the press

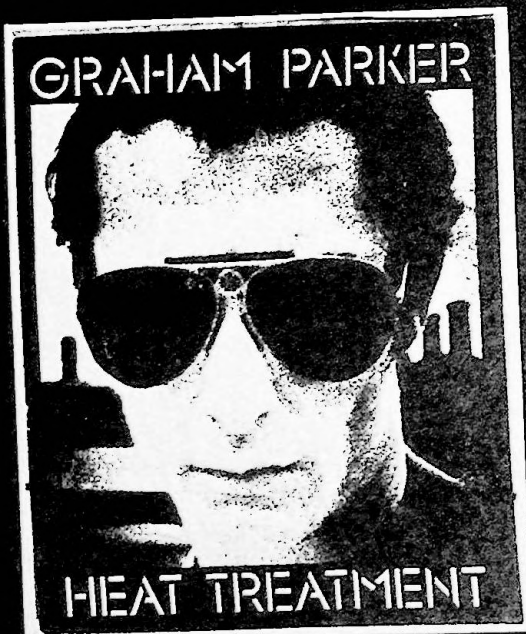
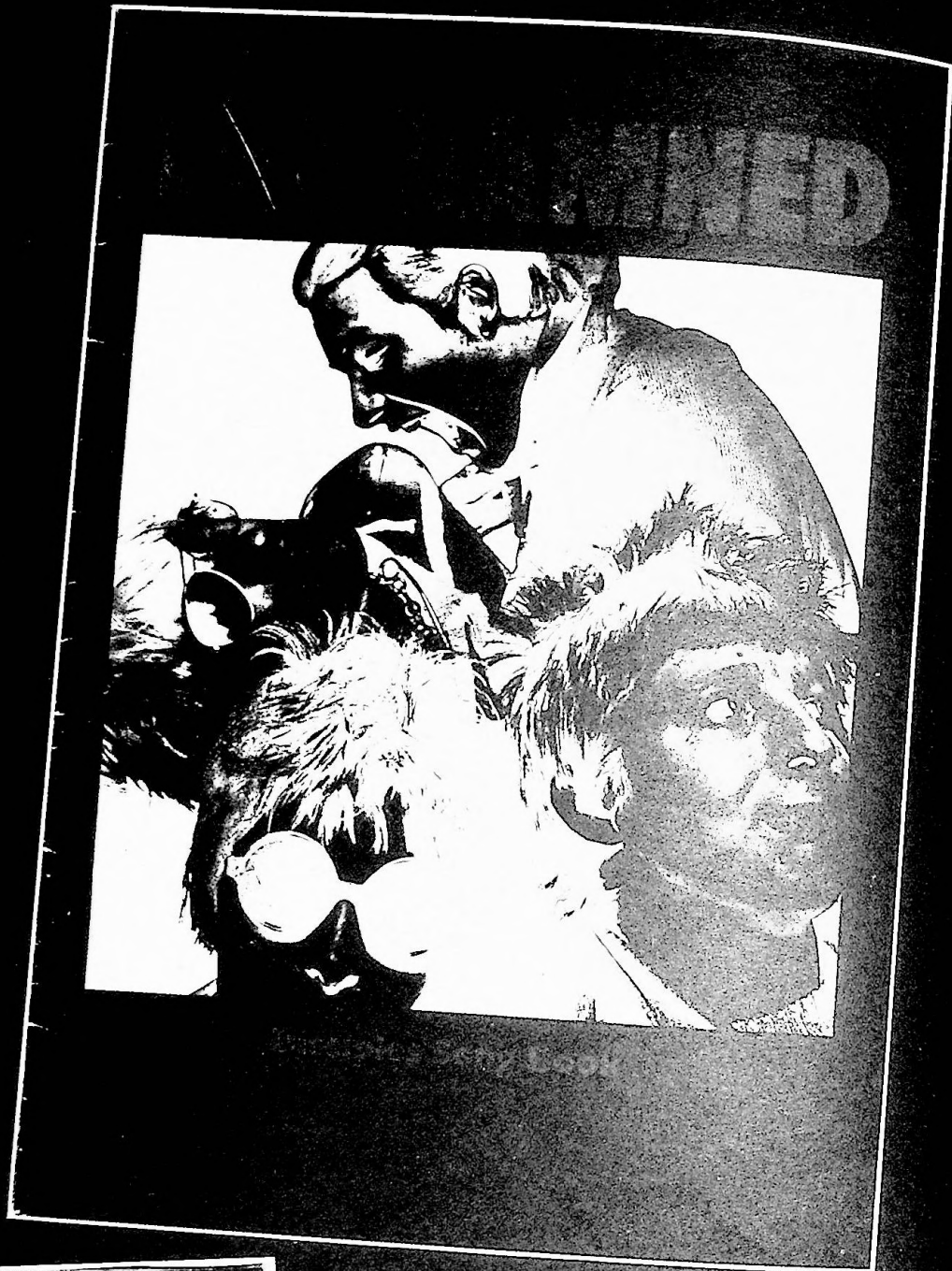
and public (giving rise to the famous line, 'we're a record company – not a museum!'). New wave in general and Stiff in particular enabled the Ian Dury's of the world to get an airing and very quickly, via Stiff's publicity machine and his knockout performances on the first Stiff tour, he became an overnight sensation after seven years of plugging away.

*Hit Me With Your Rhythm Stick* sold more than one million copies in the UK alone. *New Boots* sold over 300,000 and went platinum. *Reasons To Be Cheerful Pt 3* did not quite equal *Rhythm Stick* but acquitted itself nicely. *Do It Yourself* did amazing business on its initial release. The first stumbling block came with Stiff's initial US foray. A deal was arranged with Arista and the first two releases involved Dury: *New Boots* itself and *Stiffs Live Stiffs*. *New Boots* did not go higher than 168 on Billboard's chart and *Stiffs Live* never charted. A nationwide tour with Arista label-mate Lou Reed proved less than satisfactory and contributed much to Ian's disillusion with America. Then Chas Jankel left after *Do It Yourself* (and did quite nicely on his own).

At this point Ian took a break after a very hectic couple of years of touring and recording. On his return he was virtually a forgotten man and left Stiff under a bit of a cloud. His one bit of good news was the return to the band of Chas Jankel for the Polydor album *Lord Upminster* which was recorded in the Bahamas with Sly and Robbie. The sessions were not without problems and Ian was on the verge of packing up and coming home on more than one occasion. When the record came out there was a furore over the single *Spasticus Autisticus*. Ian's motives were widely misinterpreted and the single was withdrawn. His tour to promote the album was far from a sell-out. A more approachable album than the previous two, it deserved a better fate. Check out *Body Song* and *Lonely Town* if you do not believe me.

I suspect this is the end of the Ian Dury story. If he has the resilience to bounce back from the events of the past couple of years then I shall be the first to admit I was wrong.

Additional reading 'Family Tree' No 30, *Rock Family Trees*, Pete Frame



Stiff stars



Wreckless Eric Rachel Sweet Mickey Jupp  
Jona Lewie Lene Lovich



Rachel Sweet



## THE ELECTRIC GUITARS



**NEIL DAVENPORT:** vocals, lyrics  
**MATTHEW SALT:** drums  
**RICHARD HALL:** bass, vocals  
**DICK TRUSCOTT:** keyboards, guitar, saxophone  
**ANDY SANDERS:** guitar, vocals

The Electric Guitars were formed early in 1980 by Neil Davenport and Richard Hall who were then both studying English at Bristol University. They soon expanded the band to a five-man line-up after intensive rehearsals. They released two singles themselves (*Health and Work*) which reached the ears of Peter Gabriel, who lives in the area, and who started to spread the word. The word spread across the Atlantic to Toni Basil who recorded their *Beat Me Hollow* for her TV special.

Onstage they add two girl singers, Wendy and Sarah, which gives them five potential vocalists. It was on a tour supporting the Thompson Twins that Stiff spotted them and signed them up. The combination of Stiff, Martin Rushent and Worldchief Management (OMITD etc) seems unstoppable. They will undoubtedly be very big in the mid 1980s.

## ELMO AND PATSY



Elmo and Patsy Shropshire came from Northern California and were professional cabaret artistes. They had a local hit in the Bay area with *Santa Got Run Over By A Reindeer*, a rather tasteless single, and managed to shift 20,000 units without any trouble. Thankfully it was eclipsed in Britain by Stiff's other Christmas hit of 1980, *Stop The Cavalry*. They recorded an album called *Will You Be Ready* which featured two songs by the late Joe Crane of the Hoodoo Rhythm Devils and it was dedicated to his memory.

## THE EQUATORS



**SELVYN BAILEY:** drums  
**BRIAN BAILEY:** keyboards, congas  
**DONALD BAILEY:** melodica, vocals  
**ALPHONSO RENFORD:** lead guitar  
**CLEVELAND CLARKE:** bass  
**DENNIS FLETCHER:** rhythm guitar

The Equators come from Handsworth, Birmingham and three of them are brothers. At the time of their signing to Stiff they were all under 20 years of age but had already toured with Inner Circle and had backed Desmond Dekker on *Black and Dekker*. They helped continue Stiff's lack of success in the reggae/bluebeat field (Dekker, the Mexicano, etc), the one area they have yet to crack. They are a great bunch of

lads who acquitted themselves well on the Son of Stiff tour.

They had previously been known as Messiah, a more orthodox rasta/roots band, until 'it got boring'. They now play a more popular reggae, well away from all the Black Star liner business, and vary things with a blend of rock, funk and soul. I hope they get a chance to make more records. *Hot* is terrific.

Additional reading *Trouser Press*, 60

## MICK FARREN AND THE DEVIANTS



The Deviants (originally The Social Deviants) were an archetypal hippy band during the late 1960s. They preached anarchy and civil disobedience with a Motown beat, and sang about the hippy alternatives. Farren was sacked by the band in the States and was left stranded there. On his return he recorded a solo album, *The Carnivorous Circus*, before retiring from singing. He quickly turned to writing, firstly science fiction, then the *Watch Out Kids* book (illustrated by early Stiff artist, Edward Barker). He began to become a regular contributor to, and then staff writer for, the *New Musical Express* only leaving when the younger school (Paul Morley, Ian Penman etc) moved in. He resumed his recording career in 1978 when Larry Wallis produced his album *Vampires Stole My Lunch Money* with contributions from Wilko Johnson and Chrissie Hynde. Most of the songs were about drinking or drink related problems.

Mick then exited to New York, where he is still living, married to Betsy Volck who is Ze's press officer. He is still writing science fiction and for the *NME*

on music and other topics, and he contributes a column to *Trouser Press*. He recently collaborated on the *A-Z of British Beat Groups*. The vintage of the Stiff EP is uncertain; the songs could be from the first Deviants era, but they were probably recorded in 1976/77.

## THE FEELIES

**BILL MILLION:** guitar, vocals  
**GLEN MERCER:** guitar, vocals  
**KEITH CLAYTON:** bass  
**ANTON FIER:** drums (replaced VINNY DE NUNZIO)

The Feelies were formed by Bill Million (his real name is Bill Clayton) and Glen Mercer (his real name is Sebesma – he's Dutch) when they found they shared a common appreciation of the Stooges, Velvet Underground and the Who. The original band included the De Nunzio brothers, Keith and Vinny. Keith adopted Bill's real name as his stage name (the name business has a strange fascination). Vinny left early on to join Richard Lloyd's band and was replaced by Fier who also played with EG's jazz-punks, the Lounge Lizards. The Feelies did not gig much so obviously Fier was able to hold down two gigs simultaneously. They took the famous Velvet Underground drone several stages beyond its original concept, often adding a second percussionist for greater rhythmic texture. Famed for their low-key stage show and their infrequent gigging (usually only on public holidays), they also did all their own roadying and projected the image of studied amateurs with tiny amps set up on chairs etc.

The album itself drew some excellent press; comparisons were drawn with the Modern Lovers, Television, Velvet Underground and Talking Heads. Their only UK appearance occurred on a public holiday and was not without some hassle as equipment was delayed etc due to the holiday.

Additional reading *New Musical Express*, 15 March 1980

## THE GO GOS

**CHARLOTTE CAFFEY:** guitar, keyboards, vocals  
**BELINDA CARLISLE:** vocals  
**GINA SHOCK:** drums, vocals  
**KATHY VALENTINE:** bass  
**JANE WIEDLIN:** guitar

Never has so much been started by so little. From the modest beginnings of a Stiff single, the Go Gos have become a top US attraction. Their first album, *Beauty and the Beast*, has spent over a year in Billboard's chart, including the coveted number one spot. Both Stiff tracks, *We Got The Beat* and *How Much More*, are on that album, as well as *Our Lips Are Sealed* which was co-written with Terry Hall, ex of the Specials and now in Fun Boy Three. They toured Britain with both Madness and the Specials but have yet to make any significant impression here. One of the best girl groups ever (drummer Gina is fabulous!), they released their second IRS album, *Vacation*, in August 1982. It looks set to consolidate their career, entering the top ten immediately on release.

## RICHARD HELL



Richard Myers (alias Richard Hell) and his schoolmate Tom Miller (also Verlaine) left home at 17 to make their way to New York's Greenwich Village to form, firstly the Neon Boys (an abortive attempt), and then in late 1973 the first version of Television comprising Hell, Verlaine, Billy Ficca and Richard Lloyd.

This version lasted a year or so before the usual 'difference in musical outlook' argument caused Richard Hell to leave. Television then found a competent bass-player (Verlaine had shown Hell the basics but that was about all) and subsequently took off. After Television broke up in late 1978 Verlaine and Lloyd both pursued successful solo careers, and Verlaine is almost a household name these days (and is another Stiff connection via Lene Lovich).

Stiff signed Hell in time to have his *Blank Generation* EP out in November 1976, only four months after the label began. The success of the EP resulted in him signing to Sire for an album (*Blank Generation*) which he effectively promoted by touring with the Clash. Certainly Jake was impressed enough to bring Richard Hell and the band back to Britain in late 1978/early 1979 to tour with Elvis Costello. His only Radar single, *Kid With The Replaceable Head* was produced by Nick Lowe and released on Radar on 12 January 1979.

He has started to take things easier since passing his thirtieth birthday, but he has recently had an album released, *Destiny Street*, on Red Star.

Additional reading *New York Rocker* (various issues)  
*New York Dolls Family Tree*, Pete Frame

## WILKO JOHNSON

The wildman of rock onstage, Wilko is shy and reclusive in private life. There is no doubting that it was his manic onstage mannerisms that propelled Dr Feelgood out of Southend and into the pages of *NME* (they were spotted by Nick Kent who took them to his heart). He left the Feelgoods after an argument over producers and material (one of the songs they could not agree on was Lew Lewis's *Lucky Seven*). The passage of time has proved that the Feelgoods have withstood the split better than Wilko, as Lee Brilleaux became their focal point and took them in the direction he wanted to go (he is now the only member left from the band that recorded *Down By The Jetty*).

Wilko formed the Solid Senders along with his old mate John Potter who thumped the ivories and sang in a fashion not unlike Jerry Lee Lewis.

Their album on Virgin, sadly, was less than inspiring. Prior to joining the Blockheads, Wilko had all sorts of deals including singles on Rockburgh and Fried Egg Records (?) as the Untouchables, and an album and singles deal on Nighthawk culminating in the *Ice On The Motorway* album. He did not work on Ian Dury's *Lord Upminster* album and when last heard of (in early 1982) was working with Lew Lewis.

I hope somebody gives Wilko a decent deal so that he can produce the knockout album he is certainly capable of. Ideally Mick Green would produce it.

Additional reading *ZigZag*, 51, 83  
*Southend Family Tree*, Pete Frame

## MICKEY JUPP



One of the originals of the Southend rock scene, Mickey started out in the Orioles in 1963 which, with lots of line-up changes, lasted until 1965 when he vanished from the Southend scene for some three years. He popped up again in 1968, during the 'blues boom' in Legend (he had apparently been in Bath during the missing years) who started off as a sort of country-blues band then moved into Orioles-style rock and roll before finally succumbing to the early 1970, heavy rock format. The famous *Red Boot Album* is the only record from this era worth looking out for and tracks from it and the album *Moonshine* make up the bulk of the songs on *Legend* (GET 2).

After the demise of Legend in 1972,

Mickey took another holiday from playing before returning to the fray with the Mickey Jupp Band in 1975, a ten-piece outfit who played a fine blend of R and B, rock 'n' roll, Jupp originals and pop hits. The budding generation of Southend rockers (Kursaal Flyers, Dr Feelgood etc) all mentioned Mickey's name as the main man on the scene. He was briefly signed to Arista before moving to Stiff, but left very quickly after the Train tour and the *Juppanese* album, returning briefly in a one-off deal in 1981. He has since recorded albums for Chrysalis and more recently A & M (*Some People Can't Dance*) and nearly had a hit when *Joggin'* was adopted as the theme tune for the London marathon.

Additional reading 'Southend Scene Family Tree', *ZigZag* - this was subsequently used as a Stiff press release

## JONA LEWIE



Jona is the longest serving Stiff act, being on the label virtually from day one. His long and honourable career commenced at Kingston Polytechnic in a group with Dave Brock (who later formed Hawkwind). He then became involved in the British blues boom between 1967 and 1969 and played on Arthur Crudup's LP *Roebuck Man*. He recorded three tracks for Andrew Lauder's compilation *I Asked For Water, She Gave Me Gasoline* which was produced by Tony McPhee. In mid 1969

he went to the USA and had five tracks on Nick Perl's prestigious Yazoo label (*These Blues Are Meant to be Barrelhoused*).

Back in the UK he joined Brett Marvin and the Thunderbolts (and simultaneously gained a BSc in sociology). The highlight of Brett Marvin's career (there was no-one in the group actually called Brett Marvin) was to support a tour by Derek and the Dominoes which was followed by the re-release of their record *Seaside Shuffle* (under the name Terry Dactyl and the Dinosaurs) on Jonathan King's UK label. Jona left the band after the Terry Dactyl success, but he was still contracted to Sonet and released three solo singles which did nothing despite extensive radio play.

He formed the Jive Bombers in 1976. This promising band, which sadly made no impression, featured Martin Stone on guitar and thus established yet another Stiff connection. Jona was still releasing solo singles and was having hits all round Europe.

Stiff signed him in late 1977 and he spent a long time making his first album but had it released in time to join the Train tour on which he delighted audiences all over the country. After Madness he has had the most singles released on the label of any artist, their progress and success are noted in the Chart Performances section of this book. He will continue to record for Stiff as long as his round-the-world (but only rarely in Britain) success lasts.

Additional reading *Jona Lewie Fact File*, Nigel Dick

## LEW LEWIS



Originally a member of Eddie and the Hot Rods, Lew contributed his wailing harmonica to both sides of the Rods first Island single and to the B-side of their second. As the Rods were drawn

towards punk, Lew left to concentrate on the blues. Pointed in the direction of Stiff by Lee Brilleaux of the Feelgoods (an investor in Stiff), his *Boogie On The Street* was recorded quickly and cheaply on two Revox tape recorders. Stiff managed to shift enough copies at gigs and via mail order for Lew to get a deal with United Artists who even paid him a session fee for the single, *Out For A Lark*.

Flushed with this success Lew disbanded his old group and put together the Reformer. This new band quickly recorded Lew's most famous song *Lucky Seven* (covered by Dr Feelgood on *Sneakin' Suspicion*) and Stiff astutely put it out on the Lew Lewis label and it sold 1500 copies. A full Stiff issue followed and 5000 copies had picture sleeves. He almost had a hit with the unreleased Quo song *Win Or Lose* and his only album to date is a classic party record. He has now given up full-time gigging and gone back to a day job.

## LENE LOVICH



The first lady of Stiff, then, now and always, she was born Mariene Premilovich in Detroit, USA, of a Yugoslavian father and an English mother, on 30 March, sometime after 1950. Basically a self-taught musician, she plays a Selmer Mk 6 tenor saxophone and has 'emotional tastes in music, likes film music and artists with original ideas'.

She came to England when she was 13 and lived in Hull (also the home of Les Chappell) and moved to London around the middle of 1968. While

ostensibly working towards an Art Diploma she entered the fringes of show business as, variously, a busker, acoustic folkie, go-go dancer (with Johnnie Walker's Road Show) and as an actress. Then, via the Diversions and Cerrone, she met Charlie Gillett in November 1977. Charlie sponsored her first recording, *I Think We're Alone Now*, and passed it on to Stiff and Lene's career really took off.

The success of *Lucky Number* and *Say When* and her appearance on the Be-Stiff tour set her up as a headliner in her own right. 1979 was spent conquering Britain while in the first five months of 1980 she conquered Europe and America. On her return, Lene found that her position had been usurped by the likes of Toyah Willcox and Hazel O'Connor. Hazel, in fact, leapt to fame in the movie *Breaking Glass*, a part which Lene had been offered but rejected as Stiff had insisted that she do the world tour. In the midst of this confusion Lene took a break of nearly 18 months to figure out her future.

She was tempted back into music by Tom Verlaine and contributed to his *Words From The Front* album. By mid-1982 the lady was back in action, preparing material for a third album with Les Chappell and rehearsing the part of Mati Hari in a musical co-authored by herself, Les and long-time collaborator Chris Judge Smith.

Additional reading *Monkey Talk* (24-page fan club magazine)  
*Hot Wacks*, 20/21 (interview with A W Campbell)  
*New Musical Express*, 14 August 1982 (interview with Cynthia Rose)

## NICK LOWE

It is impossible to do justice to Nick Lowe in under 250 words. To cover a 15-year career would take pages so I shall stick to his contribution to Stiff.

Nick Lowe became house producer/artiste at the birth of Stiff in August 1976 (he used to share a flat with Jake). He recorded two singles, one EP and miscellaneous album tracks, produced a wealth of trite and ephemeral period pieces by groups such as the Damned, Wreckless Eric and Magic Michael. He nurtured the early career of Elvis Costello and produced albums by Graham Parker and the Rumour and Dr

Feelgood for outside labels. Nick played, sang and recorded with Rockpile, and participated in the Stiffs Live Stiffs tour in October and November 1977 with his pick up group Last Chicken In The Shop. He left Stiff for Radar with Jake, Elvis and the Yachts. It was a very busy year in the life of Nick Lowe.

His career since then is well-documented and Nick is now a household name. Married to Carlene Carter, he will no doubt one day become house producer at Columbia Records and be legendary as a talent-broker and maker/breaker of careers. In the meantime he is content to produce records for people he likes, literally 'regardless of the musical content'.

Additional reading *Gorilla Beat* 14/82 (the ultimate discography)  
*Trouser Press*, 75 (interview)  
*Goldmine*, 73 (interview/discography)  
*Rock Family Trees*, Pete Frame  
*ZigZag*, various issues

## KIRSTY MacCOLL



Kirsty is the daughter of Ewan MacColl, composer of the million-selling *First Time Ever I Saw Your Face* and long-time pillar of the British folk scene. Like most rockers she was a product of the art college route to fame (what would rock do without these legendary breeding grounds of talent?) and played her first serious gigs with the Addix, the high point of whose many gigs in 1978 was as support to Graham Parker and the Rumour. Getting nowhere fast, she quit the Addix shortly before Christmas

1978 and spent the early part of 1979 writing the songs with which to launch a solo career.

The Addix had already sent a tape to Stiff but nothing came of it until Kirsty submitted her demos. Liam Sternberg heard it, liked what he heard and arranged for the Edge (also known as the Belvederes) to work as the backing band. The results are as fine an example of 'girl-group' pop as you could wish to hear.

Her later career is memorable for the novelty hit *There's A Guy Works Down The Chip Shop Swears He's Elvis*, but there is more to young Kirsty than mere gimmickry and she should fulfil her undoubted potential. She used to work as a tele-sales girl on *Exchange and Mart*.

## MADNESS



**GRAHAM 'SUGGS' McPHERSON:**  
vocals  
**CHRIS 'CHRISSY BOY' FOREMAN:**  
guitar  
**LEE 'KIX' THOMPSON:** sax  
**DANIEL 'WOODY' WOODGATE:**  
drums  
**MARK 'BEDDERS' BEDFORD:** bass  
**CARL 'CHAS SMASH' SMITH:**  
trumpet, vocals  
**MIKE 'MONSIEUR BARSO' BARSON:**  
keyboards

From the first rehearsals of the Invaders in 1976 by Mike Barson, Chris Foreman and Lee Thompson the band underwent a bewildering number of changes of musicians. However, by late 1978 the nucleus of Madness had settled down to include Mike Barson, Chris Foreman, Gary Dovey (drums), John Hasler (vocals, formerly on drums) and Mark

Bedford. This line-up lasted the latter half of 1978 before Graham McPherson rejoined as vocalist (Hasler was 'promoted' to manager) and Woody made his first appearance in the Invaders story on drums. Early in 1979 Lee Thompson rejoined after an eight-month absence and the band became a six-piece. The band played some early gigs at the Dublin Castle pub in Camden Town and it was at this point in the Spring of 1979 that Chas Smash became the then 'unofficial' member of the band, doing his dancing and 'announcing bit. The name was changed to Madness in April 1979 when the band supported Sore Throat at the Music Machine.

By this time the mod revival was in full swing and the group were signed to Two-Tone as Lee knew the Specials. At this point the band had their first big piece of luck. A producer was needed and Mike Barson's brother Ben, who used to be in Deaf School, suggested former Deaf School member Clive Langer. Deaf School had been based in Liverpool and were fairly big there. At some point the band had crossed paths with Elvis Costello and Langer was signed up as a producer for Radar (where he produced Bette Bright's single, also ex-Deaf School and now Mrs Suggs) and followed on to F-Beat as a recording artiste. Alan Winstanley had done some production and engineering work for Radar and thus was the Langer/Winstanley team cemented.

The first Langer session produced *The Prince, My Girl* and *Madness* with *The Prince* and *Madness* being released on Two-Tone. The band declined to sign a long-term deal with Two-Tone and were pursued by half the labels in the country. They signed with Stiff on 1 October 1979. By September 1982 they had had 13 consecutive hit singles on Stiff, four smash albums, one chart-topping video release, sell-out tours of Britain and the world, and had been presented to royalty.

At the moment everything is peachy for the Nutty Boys. They seem well in control of their career and the hits should keep on coming for a while yet. There are a few signs that their success must be continually consolidated and never taken for granted. They must conquer America, otherwise they will run out of places to play in Britain. They need the challenge

that America will offer, artistically and in their relationships within the group. Musically, the formula is wearing a bit thin. Since *It Must Be Love* the singles spend a shorter time on the charts than they used to (albeit coming in higher on improved advanced order marketing). They have had their only number one single with possibly one of their weakest songs. Sales of *Madness 7* are poor in relation to the first two albums (only eight weeks in the Top 30, the remainder of its 27 weeks being spent well down the chart). *Complete Madness* has to be seen as a peak, the crowning glory of the first 30 months (so much, in so little time). What follows can only be along this plateau before the slide down, graceful or otherwise, from these heights. Apart from the Beatles, it happens to everybody, from Abba to Slade, from the Osmonds to T Rex, from Adam Ant to Gary Glitter; they all burn brightly in that two to four year span that seems to be the extent of the public's loyalty to any particular 'sound'. The danger signs to look for are unsuccessful tampering with the Madness sound, members leaving, existing members making solo albums, extended solos, change of producers, self-indulgence, or five songs per album side.

In closing I feel that the powers that be at Stiff will have to test their much-heralded 'flexibility' to the limit if they are to break the mould of the pop-process and carry Madness beyond their initial successes and down the road to a long-term career. If you doubt me just compare the Madness story with that of the Specials. They both started out on the same day, on the same road with the same initial audience. Apart from a slightly better bit of 'serious' press and a marginally better American campaign (for the Specials) the two stories have little or nothing in common. Be warned!

Additional reading (and viewing)  
*Absolutely* (SEEZ 29), inner sleeve  
*Complete Madness* (HIT TV 1), sleeve note  
*Take It Or Leave It* (the book and the film)  
'Portrait of the Artist as Consumer' *New Musical Express*, 24 July 1982  
Stiff's official Madness biographies and history

Madness Information Service,  
PO Box 75,  
London N1 3RA.

A £3 subscription acquires a biography, a badge, a quarterly comic and a poster.

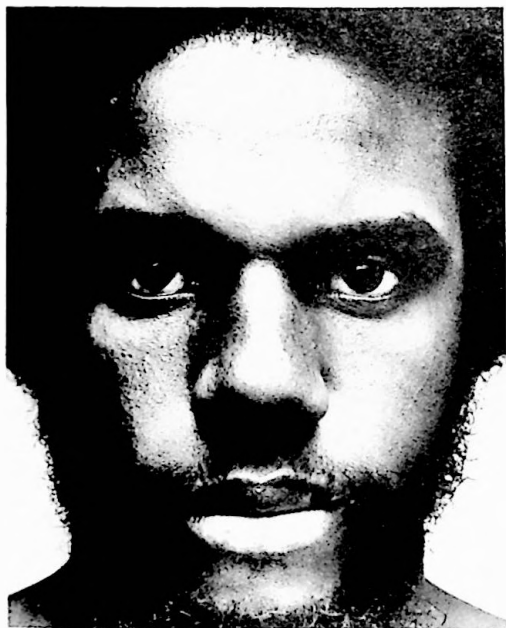
## THE MEMBERS

NICKY TESCO: vocals  
ADRIAN LILLYWHITE: drums  
JEAN-MARIE CARROLL: guitar  
NIGEL BENNET: guitar  
CHRIS PAYNE: bass

The Members (from Camberley) trod the well-worn path from Stiff to Virgin and managed to achieve a bit of success after their Stiff launch. They released two albums, *Live At The Chelsea Nightclub* and *1980 - The Choice Is Yours*, both on Virgin.

They did a mammoth world tour in 1979, taking in Australia, New Zealand and the States (49 dates in 60 days). *1980* includes their version of Larry Wallis' *Police Car* which brought the following tribute from Wallis, 'The way the Members play it is the way it should always have been played'.

## THE MEXICANO



The Mexicano hails from Guyana and in real life is Rudolph Grant, the brother of Eddy Grant. He first came to prominence when his classic *Move Up Starsky* topped the reggae charts for 10 consecutive weeks which is something of a record, then and now. Despite some cross-over play on Radio One it failed to move nationally and Rudolph promptly vanished from the public gaze. He is currently employed with Ice Records, Eddy Grant's famous North London reggae label.

## MOTORHEAD



IAN 'LEMMY' KILMINSTER: bass, vocal

PHIL TAYLOR: drums  
'FAST' EDDIE CLARKE: guitar

Formed after Lemmy had left Hawkwind (he had contributed to the most successful part of their career), Motorhead is named after a Hawkwind track written by Lemmy - it is American slang for 'speed freak'. The first line-up was Lemmy, Larry Wallis and Lucas Fox and on their fourth gig supported Blue Oyster Cult. They signed with United Artists and completed an album at Rockfield with Dave Edmunds producing four tracks and Fritz Fryer doing the rest. Fox quickly departed and Phil Taylor (a skinhead reggae/motown fan at that time) replaced him. Phil knew Eddie Clarke (from their days as carpenters) and he was invited to play, the idea being for a twin lead-guitar set-up with lots of overdubs. Larry Wallis however drifted away from the band and the classic power trio was formed.

They recorded the Stiff single at Pebble Beach studios at Worthing, Lemmy paid for the session, leaving Jake to pay for the tapes. The single was never released, presumably because they had signed to Chiswick (*White Line Fever* is on the Chiswick LP). Since then they have become mega-stars with five hit albums on Bronze (plus the Chiswick one and the belated UA release *On Parole*). They have even brought their blitzkrieg heavy metal thunder to the nation via *Top of the Pops*!

In his leisure time Lemmy is something of a blues fan and also likes the Flamin' Groovies and Mike Wilhelm, so at least his heart is in the right place. Eddie Clarke quit the band in September

1982 to rehearse with the Motorhead/Clash/UFO supergroup.

Additional reading *Motorhead*, magazine, published by fan club

## ROOGALATOR

DANNY ADLER: guitar, vocal  
NICK PLYTAS: keyboards  
JUSTIN HILDRETH: drums  
JULIAN SCOTT: bass

Danny Adler, the Cincinatti Kid, arrived in London from the United States in the early 1970s having felt that the US scene had gone a bit stale. Having worked with some funky musicians there (Bootsy Collins, Earl Hooker and many jazz and blues musicians) it is a bit hard to accept that reasoning.

The earliest Roogalator was formed about 1972 and had various personnel until it settled down to the above-mentioned foursome. Previous members included Paul Riley (ex-Chilli Willi), Bobby Irwin (Lene/Nick Lowe/Sinceros) and many others. *Cincinatti Fatback* itself dates from around 1973/74. They signed to Stiff when Nick Kent picked up on the group (after he had dumped the Feelgoods) and started his one-man campaign to make Danny Adler famous.

Since the Roogalator EP, Danny has made four albums: *Roogalator's Play It By Ear* (Do It RIDE 1), *The Danny Adler Story Part 2* (Do It RIDE 2), *Gusha Gusha Music* (Armageddon) and, as a leading member of the De Luxe Blues Band, a live album released simultaneously with *Gusha Gusha Music* (Virgin Hot 1). He also contributed to the album *Rocket '88*.

The full unexpurgated Danny Adler story, up to the point of the Stiff EP is chronicled in issue 6 of the magazine *Nostalgia* and makes very interesting reading.

## HUMPHREY OCEAN



Humphrey Ocean was with Ian Dury during his days at Canterbury; he lasted the pace for seven months as Kilburn's bass player before retiring to concentrate on painting. His first gigs with the Kilburns featured him on unplugged rhythm guitar. He left after the Who tour. Over to Humphrey: 'Life in the Kilburns was sheer unadulterated hell. Madness! The Ford Consul – going to a gig with three Kilburns in the front and three in the back – was something to be marvelled at'.

Apart from his Stiff single he has concentrated on his painting career and has done album sleeves for 10 cc, Leo Sayer and Wings (*Speed of Sound*). His illustrations adorn several early Stiff sleeves, and his real name can be found on the rear cover of Leo Sayer's album *Just A Boy*.

## JOHN OTWAY



Otway originally sprang from obscurity in 1974 with his (and Wild Willy Barrett's) first single on Track, *Murder Man*, produced by Pete Townshend. Nothing much came of this liason but Otway and Barrett continued gigging around their native Buckinghamshire selling their records at gigs. Pete Frame took pity on Otway and for a while he was house guest at Yeoman Cottage. Otway and Barrett recorded and distributed their first album which got them a deal with Polydor and a hit with *Really Free*. He has never had problems finding live work (with or without Barrett) and works continually. So far he has managed to avoid serious injury (more by good luck than good judgment) in a highly acrobatic, if more than a trifle clumsy, stage show.

Additional reading *ZigZag*, 86  
*Trouser Press*, 56

## GRAHAM PARKER



GP first came to fame on Charlie Gillett's *Honky Tonk* show, and less than 24 hours after playing his demos (recorded by Dave Robinson, GP's first manager) he had been signed to Phonogram. He had a fairly chequered early career, his first three albums all making the Top 20 in the UK; *Rolling Stone* voted him new artist of the year for 1977. In 1978 he toured the world, doing phenomenal business, and on his return he was a guest at Bob Dylan's massive outdoor gig at Blackbushe, Surrey (estimated attendance was over 200,000). A change of label to Arista in the USA gave fresh impetus to his career and *Squeezing Out Sparks* was voted by many a best album of 1979 (and his best US showing, reaching number 40).

He finally signed to Stiff late in 1979 and saw his album *Up Escalator* released early in 1980. Stiff also

published his first book *The Great Trouser Mystery*, a science fiction work brightly illustrated by Willy Smax. For some reason he chose not to stay with Stiff and changed to a new manager (an ex-member of the Stiff accounts staff) and a new label (RCA). His most recent release, *Another Grey Area*, recorded with US session men, is far from vintage Graham Parker.

Additional reading *Best of Graham Parker*, sleeve note  
*Honky Tonk Demos* (Oval), sleeve note  
*Hot Wacks*, 17  
*Trouser Press*, 16  
*ZigZag*, 68

## DAVEY PAYNE

A long-time Ian Dury stalwart and jazzier, Davey Payne's solo career has not set the heather on fire. His debut single *Saxophone Man*, while having a certain whimsical charm was not a hit in a million years. For those of you too lazy to reach for Pete Frame's *Rock Family Trees* here is the small print: 'Davy had started on clarinet (he liked Dixieland) but got into sax on hearing swing/be bop/Dexter Gordon. Subsequently turned to soprano sax ... Was drawn into the People Band with whom he moved to Holland, where gigs were more bountiful. Returned to London in late '70 and met Ian for the first time "He thought I was a junkie, I thought he was an idiot"! Returned to Holland, then came back to witness the Kilburns sharing a gig with the People Band. Was coerced into have a blow at their Wingrave (rehearsal place) lair. Ended up staying 3½ years ...' He drifted back into the Stiff story via a sojourn with Wreckless Eric's New Rockets. Current whereabouts unknown.

## PINK FAIRIES

LARRY WALLIS: lead guitar/vocals  
RUSSELL HUNTER: drums  
DUNCAN SANDERSON: bass  
MARTIN STONE: guitar

The original group featured Paul Rudolph on guitar but Martin Stone was recruited for this comeback attempt. It had much the same background as the Deviants (Hunter/Sanderson/Rudolph are the constants in both bands). Along with Hawkwind they were the kings of

the benefit gig ie playing for hippies for nothing. Larry Wallis joined from the early version of UFO but by 1973 the group were heavily in debt and it was all over. They reunited for a gig at London's Roundhouse in 1975 before becoming the nucleus of the early Stiff recording and production teams. The band also featured the legendary drummer Twink who does not come into the Stiff story but who did surface with Chiswick around the same time.

In August 1982 Chiswick released the album of the 1975 reunion at the Roundhouse which featured the personnel listed above.

## THE PLASMATICS



**WENDY O WILLIAMS:** vocals  
**RICHIE STOTTS:** lead guitar  
**STU DEUTSCH:** drums  
**WES BEECH:** rhythm guitar  
**JEAN BEAVOIR:** bass (who replaced CHOSEI FUNAHARA)

The group was created by manager Rod Swenson whose early career consisted of promoting sleazy strip acts on New York's once proud 42nd Street. One of his 'top' acts was Wendy Orleans Williams who appeared at up to 10 clubs a day, often changing in cabs between venues. After a porn crackdown, Rod was forced to put his fine arts degree from Yale to better use. He started by making rock videos and his first clients were Patti Smith and The Ramones. Thinking there could be something in this music game, he created the Plasmatics around the twin talents of

Wendy O and Richie Stotts. They made their live debut at CBGB's on 26 July 1978: 'a perverse yet saleable commodity'.

They are famous for their stage show which includes blowing up cars, smashing TVs, sawing guitars in two with buzz saws, Richie Stotts splitting his head open with his flying-V guitar and the mock hanging of Wes Beech. All the stunts are put together from the early days of the Move and the attention-grabbing exploits of the Alice Cooper show. So what is new? And how do you follow it?

## PLUMMET AIRLINES

**HARRY STEPHENSON:** lead vocals, 12-string guitar  
**RICHARD BOOTH:** guitar, vocals  
**DUNCAN KERR:** guitar, vocals  
**DARRYL HUNT:** bass, vocals  
**KEITH GOTHERIDGE:** drums

Great name! From the humble beginnings of their Stiff single and one follow up on State Records, Armageddon managed to compile a retrospective double album made up of live tracks and unreleased material. They promised much in their two years together, but sadly it is all history now; they were a superb live band.

Their album *On Stoney Ground* on the Hedonics label (Hedon 1/2) is essential listening and John Tobler's sleeve note is essential reading.

## POINTED STICKS



**GORD NICHOLL:** keyboards  
**TONY BARDACH:** bass  
**NICK JONES:** vocals  
**BILL NAPIER-HEMY:** guitar  
**DIMWIT:** drums

Pointed Sticks were spotted by Paul Conroy on holiday in Vancouver when he was not busy spotting groups in New York and London. They had been together in various formats since 1975 and their big break came in October 1978 when they won a talent contest with a first prize of 10 hours free studio time, \$1000 and an audition for a radio spot. They blew the money making 5000 copies of *What Do You Want Me To Do/Somebody's Mom* which came out a month after they won the contest. Conroy brought a copy of the single back to Stiff and the band were signed to the label. Brinsley Schwarz was airmailed to Canada to produce another version of the single and discovered the group's fascination with recording their songs as quickly as possible. They clocked his version of *Somebody's Mom* at under two minutes – their quickest ever! They all looked like Canadian punks ie not like punks at all. Dimwit the drummer was the star of the show. He looked not unlike Meatloaf, and the highlight of their show was him doing *Splish, Splash*.

## THE RUMOUR



**BRINSLEY SCHWARZ:** guitar, vocals  
**STEPHEN GOULDING:** drums, vocals  
**BOB ANDREWS:** keyboards  
**ANDREW BODNAR:** bass  
**MARTIN BELMONT:** guitar, vocals

Bob Andrews, Brinsley himself, Nick Lowe and Ian Gomm all emerged from Brinsley Schwarz, who were originally managed by Dave Robinson way back in 1970. Martin Belmont came from Ducks De Luxe (where he used to tower above Sean Tyla), and Steve Goulding and

Andrew Bodnar were from South London pub rockers Bontemps Roulez.

The Rumour were formed late in 1975, primarily as a backing band for Graham Parker. They met Parker at the Hope and Anchor where they were rehearsing material for their own debut album. Parker breezed in, fresh from having his demos played on Charlie Gillett's *Honky Tonk* show. He had a bunch of great songs but needed a band – the Rumour quickly obliged. The combination never quite proved to be the monster it promised to be.

They never achieved the success due to them despite making some lovely records; their first LP *Max* (Phonogram 6360 149) was a turntable classic and their first Stiff album is raved about elsewhere in this book. They broke up disillusioned towards the end of 1980. Andrew, Martin and Steve spent much of 1981 touring and recording with Garland Jeffreys and appear on his *Escape Artist* album and, along with Brinsley, on his live album *Rock and Roll Adult*. Bob Andrews has remained as Stiff house producer, with considerable success.

As a studio band they backed (in addition to Parker) Nick Lowe, Carlene Carter on her first LP, Dave Edmunds on *Get It*, Costello on *Watching The Detectives*, Rachel Sweet on *B-a-b-y* and Desmond Dekker. Bob Andrews is missing from the photo.

Additional reading *Hot Wacks*, 17  
*ZigZag*, various issues

## THE SNOWMEN



Nobody is quite sure where the four snowmen come from but Frosty, Blob, Lump and Norman are only allowed to venture out for short periods of time (except on the coldest of days) due to certain debilitating effects of warm weather. When *Hokey Cokey* was recorded a large refrigerator was installed in the studio to perk the lads up between takes.

In a statement issued this week Norman Snowman said, '*Hokey Cokey* is the coolest thing we've ever done. Remember – this winter don't get snowballed, do the Hokey Cokey'.

## THE SPORTS



STEVE CUMMINGS: vocals  
MARTIN ARMINGER: guitar, vocals  
JIM NIVEN: keyboards, vocals  
PAUL HITCHINS: drums  
ROB GLOVER: bass  
ANDREW PENDLEBURY: guitar, vocals

The wild men from Melbourne were a great band in the 1960s R and B tradition. They managed to get caught in the new wave slipstream on account of their frantic playing style and a truly wild vocalist. Fairly well-known in Australia, they began to attract some UK interest when their self-financed EP *Fair Game* hit the streets of London. Apart from the Stiff EP, they have only had one album released in the UK (*Don't Throw Stones* on Sire), but they have recorded a lot in Australia. As far as I know, the band have now split up.

Additional reading *The New Music*, Glen A Baker and Stuart Coupe

## SPROUT HEAD UPRISING



A very strange lad is our Michael Ward, unemployed Mancunian and number one Lee Perry fan. Nothing in his discography remotely resembles music as we know it on Stiff. He has run his own label, Rocksteady, for some time; one of its releases was an album by Sons of Arqa, of whom *The Hot Press* said, 'a dizzying blend of reggae, Indian music, Irish folk music and God knows what else besides'. His sojourn at Stiff saw him forsaking reggae for country music: 'the concept of country music is brilliant but no-one's ever done it properly which is where we come in'. One final quote from this old mate of John Cooper Clarke's, 'I've never done anything by halves: I even have an overdraft at two banks!'

## ALVIN STARDUST



Born on 27 September 1944 in Muswell Hill, London, his real name is Bernard Jewry. He moved to Mansfield in Nottinghamshire, where his mother bought a boarding house, at the age of two. Many of the guests were theatre and music hall acts and much of the razzamataz rubbed off on young Bernard. His first stage appearance was

at the age of four as a 'babe' in the traditional pantomime *Babes In The Wood*. He originally came to prominence in Shane Fenton and the Fentones, as Shane Fenton. The Fentones were fairly big in the 1960s, having hits, plenty of package tour spots and a lot of radio and TV; their 'big' hit was *Moody Guy*. The constant travelling and touring began to get to him and he quit while still at the top.

After a short break he went into management – the first group he handled were the Hollies – and song-plugging (most of Lulu's hits for instance.) Again Alvin got fed up, he was not too keen on the desk-bound life, and went on a round-the-world holiday, only coming back when his cash ran out.

He decided to start singing again and tried cabaret, but it was too tame for this seminal rocker. He reformed the Fentones before becoming the first act to sign to Magnet, and after changing his name to Alvin Stardust his chart career began afresh with another series of hits. Written off at that time (along with Gary Glitter) as an old duffer, he was no doubt surprised to see the youth of the late 1970s remembering him fondly. Despite the hits on Magnet drying up, he's never stopped working and still pops up in the areas where they show 1979/80 versions of *Oh Boy*. He has appeared in pantomime as Robinson Crusoe and is married to actress Lisa Goddard. Including his Stiff hits, his total chart entries now amount to ten.

#### DAVE STEWART/BARBARA GASKIN



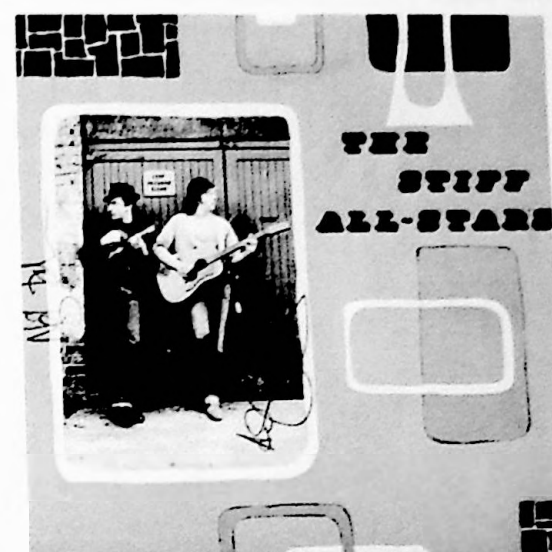
Dave Stewart came to prominence in the 1970s 'progressive' music explosion. His days with Egg, Hatfield and the North and National Health were a far cry from the two hits he has thus far delivered to Stiff. His image to that point had been one of studied professionalism, a master craftsman playing uncompromising music and caring not at all for the demands of fashion. It was very altruistic, but it did not pay the rent.

Dave had been aware of *What Becomes of the Broken Hearted* since his schooldays when his first band had attempted the Jimmy Ruffin classic but could not really master it. Robert Wyatt was the original choice, but could not spare the time. Barbara Gaskin had known Colin Blunstone through her sister, who had been to school with him. Dave had played all the instruments on the backing tape and Colin's vocal was added to it in a matter of hours. I feel Colin Blunstone has the edge over Robert Wyatt vocally and that the song would not have been the hit it was with Wyatt's vocal (remember his hit with the Monkees song, *I'm a Believer*).

Barbara Gaskin had known Dave a long time, and in fact had sung backing vocals with the Hatfields. She had also sung with Spirogyra (the Canterbury folk-rock outfit, not the funk mob). The formula for *It's My Party* was somewhat similar, with Dave playing all the instruments and Barbara adding the vocal.

Dave worked and recorded with Bill Bruford's eponymous band, touring the States extensively. He then formed Rapid Eye Movement and, cushioned no doubt by his single successes, has recently written a revolutionary music tutor called *Introducing The Dots* (published by Blandford Press) and completed his own solo album.

#### THE STIFF ALL-STARS



This band are not signed to Stiff but are a fine group all the same. They are current and ex members of the Stiff staff. They do not wish to be big stars, but would be happy to have people cover their songs. All applications to Nancy Boys Music, 56 Wigmore Street, London W1. Mega-stars welcome; American AOR acts a specialty.

## THE SUBS



**CALLUM CUTHBERTSON:** vocals  
**KEVIN KEY:** guitar  
**DEREK FORBES:** bass  
**ALI MacKENZIE:** drums

The Subs were the first Scotsmen to record on Stiff and produced the best of the four One-Off singles. They were signed to the label after their demo had warranted enough interest to bring them down to a Stiff Audition Night at the Royal College of Art. They duly devastated the watching Stiff big shots who pointed them in the direction of Pathway Studios to cut the single. The only trouble was that Larry Wallis, showing true professionalism, turned up drunk to produce the session. The two songs were done first take and Larry, after more drink, mixed and produced the finished article in nine hours. For three of the Subs it proved to be their finest hour; Derek Forbes however has gone on to become bassist for Simple Minds who are on Stiff America, so the connection is still there.

## RACHEL SWEET



Born in Akron, Ohio, Rachel claims to have been singing professionally since she was nine. A bit of a child prodigy, she was appearing in commercials at the age of 8 and by 10 she was touring with Mickey Rooney. Her first recording, at the age of 12, was a single, *Faded Rose*, which did nothing, but the follow-up, *We Live In Two Different Worlds*, sneaked into the top 100 on the US Country Charts. It was entirely logical then that she should record her first full album before she was 18. She initially came to Stiff's attention via Liam Sternberg's *Akron Compilation*.

She was one of the stars of the Be-Stiff tour, although her early live performances left much to be desired in professionalism and stage presence despite all her years on the road. She was, however, superbly backed by the Records, a near-perfect combination. She ran into image problems after the initial press coverage dried up and had almost become the forgotten lady of Stiff by the time her second album appeared. The uncredited musicians on her second album were Bus Company, an Aberdeen pub band. She has since had her biggest single success with *Everlasting Love* (a duet with Rex Smith) on CBS, but has once again faded. No doubt she will keep popping up from time to time but is destined always to be in rock's second division.

## TENPOLE TUDOR



**EDDIE TUDORPOLE:** vocals, guitar, sax  
**BOB KINGSTON:** vocals, guitar  
**GARY LONG:** vocals, drums, percussion  
**DICK CRIPPEN:** vocals, bass  
**MUNCH UNIVERSE:** guitar, vocals

'We're in it for a laugh but we're not a joke band', pleads Eddie in defence of the band and his loony image. Not in a million years, I fear, will they be taken seriously, even though their third album will see the band stretching out a bit (melodic rock, subtle lyrics, good use of harmonies – all previously lacking).

Eddie himself, before he sprang to fame as a result of the vocals on two tracks on *The Great Rock 'n' Roll Swindle* album (*Rock Around The Clock* and *Who Killed Bambi*) and the subsequent single on Korova (*Real Fun* – a flop), used to be in the Visitors, who included Mike Andrews, now better known for introducing BBC 2's *Riverside* programme. Despite the success of *Swords of a Thousand Men* and *Wunderbar*, Eddie is not too fond of them and claims the band can and will improve . . . time will tell.

Additional reading *Sounds*, 16 August 1980  
*Trouser Press*, 60, 75

## THEATRE OF HATE



KIRK BRANDON: vocals  
STAN STAMMERS: bass  
BILLY DUFFY: guitar  
JOHN LENNARD: sax  
NIGEL PRESTON: drums

Theatre of Hate were formed in May 1980 by Brandon, formerly lead singer with the Pack. The original TOH comprised Stan Stammers (whom Kirk met at the final Pack concert), Steve Guthrie, (guitar) and Luke Rendle (drums). Canadian John Boy Lennard joined soon after. In their first year together TOH played over 200 gigs (the first to an audience of 20) and, helped by getting the support slot on a Clash tour, they have gone on to bigger things.

The group are managed by Terry Razor, a former Stiff employee and now the guiding hand behind TOH. Their initial success on record was limited due to the independent nature of Burning Rome's distribution. The hits soon followed on signing a distribution deal via Stiff. Constant gigging paid off in record sales, and the band were on the verge of becoming a major attraction before they split up in late 1982.

Additional reading *The Face*, 17  
*ZigZag*, 125  
*New Musical Express*, 6 February 1982

## TYLA GANG



SEAN TYLA: guitar, vocals  
KEN WHALEY: bass  
BRUCE IRVINE: guitar  
MIKE DESMARAIS: drums

Sean Tyla has been around a long time, first coming to prominence playing in Geno Washington's Ram Jam band before meeting with Ken Whaley in Help Yourself. He formed Ducks De Luxe in late 1972 with various members destined for fame and fortune with the Motors and Rumour. The Ducks called it a day in 1975 after two albums, *Ducks De Luxe* and *Taxi To The Terminal Zone* (a line from Chuck Berry's *Promised Land*), a European EP and (later) a posthumous compilation, *Don't Mind Rockin' Tonite*. They enjoyed some success in Europe and a bit of notoriety in London due to Sean's rather ripe language.

They signed to Stiff in the initial euphoria of late 1976; although *Styrofoam* was officially BUY 4, it was the second single to be released by the label 'due to Sean's pushy nature'. He also produced Plummet Airlines during his Stiff sojourn. He saw his chance at the fledgling Beserkley label and released two albums thereon, *Yachtless* and *Moonproof*. After the demise of Beserkley (he is also on their *Spitballs* album) he moved on to Polydor where he recorded the album *Just Popped Out*. He finally ended up at Zilch (the executives of which both knew Sean

from Island/Stiff and Beserkley) who should have known better. Releases to date on Zilch are a couple of singles, one with Deke Leonard with whom he works in a band called The Force. He has also done a bit of production there.

Additional reading *Pub Rock Tree*, Pete Frame

## LARRY WALLIS



See Pink Fairies and Mick Farren entries.

## OTIS WATKINS



The Welsh Russ Conway! He is also known as Geraint Watkins and as such cut a fabulous album for Phonogram, *Geraint Watkins and the Dominators*, produced by Andy Fairweather-Low and recorded at Rockfield with the usual Rockfield crew of Micky Gee, John

David, Dave Charles, etc. A great album worth looking out for. More recently he has become part of the Shakin' Stevens hit-making team, probably the reason he was signed to Stiff.

## WRECKLESS ERIC



Born Eric Goulden in Newhaven, Sussex sometime in 1954, he was 22 years old when he signed with Stiff. Yet another product of the 'art college system' (he studied sculpture at Hull Art School), he progressed to playing bass in a local group called Addis and the Fliptops by night and working in a lemonade factory by day. He sent a demo tape to Stiff and then promptly changed address without telling anyone. It took Stiff two weeks to find him when they decided to put him under contract.

Initially he was happy with the drunken loony image, but it eventually became a caricature. However, by the time of *Big Smash* his band was tight, Eric was 'together' and his songwriting had improved considerably. Had he applied this discipline from day one of his career at Stiff, there is no doubt that he would not be languishing in the obscurity that he is today.

Additional reading *Trouser Press*, 55  
*Sounds*, 15 March 1980  
*ZigZag*, 89

## YACHTS



HENRY PRIESTMAN: vocals,  
keyboards  
MARTIN WATSON: guitar, vocals  
MARTIN DEMPSEY: bass, vocals  
BOB BELLIS: drums, vocals  
J J J CAMPBELL: vocals (left after  
Stiff deal)

More art students. This Liverpoolian fivesome signed to Stiff after supporting Costello at Liverpool Eric's club. It is debatable as to what future they would have had at Stiff, since they left in the Jake/Nick/Elvis exodus. They released two albums on Radar and a string of modestly engaging singles. A medium-sized following was established in Britain on the basis of a good live sound and a tour with the Who. When the Radar contract expired they were signed to Demon.

Additional reading 'Liverpool 1980 Family Tree', Pete Frame, *Trouser Press*, 56

Biographies not included due to lack of information, space, time or interest are: Hon Nick Jones and Ian McRae, The Stiffs, The Firm, The Realists, The GTs, The Cory Band, Pookiesnackenburg, Max Wall, Just Water, Wazmo Nariz, The 45's, Michael O'Brien, Snuff Rock, Oklahoma, Dancing Did, The Astronauts, The Children of 7, Wayne Kramer, Woodhead Monroe. Most of the omissions are one-off artists.

# THE STIFF FAMILY TREE

OR THE TRUTH BEHIND THE FACTS OF THE MEN BEHIND THE WOMEN WITH THE FRONT TO STAY IN... THE BACKGROUND!!

**DAVE ROBINSON** PREVIOUS TO STIFF DAVE WAS BEST KNOWN AS THE MANAGER OF GRAHAM PARKER AND THE RUMOUR A BUNKLEY SHOWCASE WHOSE INFAMOUS BAPTISM (A JUMBOJET FULL OF ROCK JURNAISTS WERE FLOWN TO NEW YORK TO SEE THEIR FIRST EVER) WAS A PRODUCT OF HIS FERTILE IMAGINATION. HE'S THE ONLY MAN WHO COULD TOP THIS BY RUNNING AN OPERATION LIKE STIFF + COME UP WITH AN IDEA LIKE THE STIFF TOUR 78 IN WHICH AN ENTIRE TOUR OF 5 ACTS WAS SPENT ROUND THE COUNTRY BY TRAIN. YOU SHOULD HAVE SEEN THE BILL FOR THE TRAIN! DAVE IS NOW WELL KNOWN FOR HIS DIRECTION OF THE MADNESS VIDEOS. QUOTE: "STIFF'S CREED IS 'YOU'VE GOT TO BOSS TO BE THE BOSS!'... AND HE IS."

**NIGEL DICK** STOP PRESS (LATE HELLUS TO YOUR KNOWLEDGE, NIGEL, SECRETLY IN THE STIFF) THIS BOY CLUNK IN OFF THE STREET IN LATE 77 THE SAME WEEK JAKE LEFT WITH IDEAS + HOPES FOR A FINE STATION HE BECAME THE FIRST STIFF PRESS MAN. LATER PRESSING INSIDE INTO PRODUCTION + THE PRESS OFFICE WHERE HE MASTERMINDS THE FRONT TO THE PLASMATES SITE. HE ALSO FOUNDED THE FAMED 'STIFF ALL STARS' HE NOW PLAYS HIS PART IN THE STIFF FILM OFFICE CO-PRODUCING MADNESS VIDEOS.

**JANE KELLY** ONE OF THE LUCKY FEW WHO WORKED IN ACCOUNTS + LIVED TO TELL THE TALE. JANE NOW HANDLES THE FOREIGN PRESS. MAYBE I SHOULD PHASE THAT ANOTHERWAY IN THE GREAT 'SINCERE TOUR JAKE TALKED COMPETITION SCANDAL' OF 1979 JANE ANOTHER STIFF AND 2 OF JANE'S FAMILY WERE ALL THE STIFF FIRST PRESS SHE RARELY WEARS IT NOW. SHE HATES!

**PETE FRAME** WAS THE FIRST EVER STIFF PRESS OFFICER. HE HAD ALSO BEEN A FULLY FLEETED SURVIVOR + THE INVENTOR/FOUNDER/OWNER OF ZIGZAG (TWICE!!) DESPITE INVENTING SOME CLASSIC STIFF INVENTIONS ("IF THIS BAND PUT THE AHT WE'LL THROW THEM BACK IN THE CLOSET WHERE THEY CAME FROM") FRAME WILL ALWAYS BE REMEMBERED IN THE ROCK + ROLL HALL OF FAME FOR HIS 'ROCK FAMILY TREES' (UNUSUAL PRESS 43-45) WHICH ARE FASCINATING + ELEGANT. READING FOR ANYONE WHO'S EVER RUN A HIT RECORD THIS VERY TREE (WHICH ISN'T ONE) IS A RIF OFF OF FRAMES ORIGINAL STYLE ONE. ROMAN MANY THANKS PETE THIS HAS BEEN A TRUE!

**KEVIN FARRELLY** MUST BE STARK RAVING MAD! IF YES NOT WHY DID HE COME BACK TO STIFF AFTER LEAVING + WHY DOES HE DO AROUND TRIP OF 80 MILES A DAY JUST TO GET TO WORK? OF COURSE HE'S NOT A WORKS HARD + LONG KEEPING THOSE STIFF CHECKS ROLLING OUT. HE'S A REAL PROFESSIONAL AND IS THE BEST FOOTBALLER WE'VE EVER HAD... MIND YOU MIKE'S PRETTY HOT ON A GOOD NIGHT TOO!

**MARK STEVE** AND THE FAB MAIL ORDER SECTION: MOST IMPORTANT STIFF DEPT. MCDONALD IS ALSO A STAR OF THE SILVER SCREEN (TAKE IT OR LEAVE IT). MARK CHATTERTON WAS STANDING DAMNED FAN HAS ASPIRED MANY REGIMES IN THIS DEPT. THE EARLIEST VERSION (THE STIFF S.C.) WAS RUN BY TERRY KAZOR + THE FAB FILIPPA THOMAS. THEN PHILIPPA + DAVE WHITEHEAD + MARK DID IT. M'SPIRO (NAME + WENT + NOW STEVE + MARK SIT UP TO THEIR KNEES IN FORTH CROOKS, BACK CATALOGUE + STIFF VIDEOS. ALISON, ANJI, KAREN, LOUISE, SALLY ZENIA + CLARE (A MOST FORGET) HAVE ALL WORKED FOR THIS HIGHLY IMPORTANT DEPARTMENT. A RECENT ADDITION TO STIFFS CHAIRS THEY SPEND ALL DAY CHATTING TO RECORD SHOP ALL OVER THE COUNTRY. (HARD PLANNING MEANS I CAN'T GIVE THEM THE LINE THEY TRULY DESERVE. PLEASE FORGIVE ME GIRLS + KEEP UP THE GOOD WORK.)

**PHONE SALES** THIS FAMILY TREE WAS RIPPED OFF FROM AN ORIGINAL IDEA BY PETE FRAME + WAS DRAWN + WRIT SPECIALLY BY NIGEL DICK. (HEBERT MICKHEAT'S ROCK IN FEB '85. AS ALWAYS I NEVER LEFT ENOUGH SPACE FOR THOSE WHO TRULY DESERVE IT AND I HAVE MIXED IT UP SO THAT MOST OF THE IMPORTANT PEOPLE ARE AT THE VERY BOTTOM! BAD PLANNING MEANS I HAVEN'T INCLUDED CYNTHIA (THE ORIGINAL SEC), SUZANNE SPIRO, ANNE FREEMAN, CLARE, VERNON ROSSITER, PAUL MOGG, BRUCE, LOGS, FLUMIC MACDONALD AND OF COURSE JAMIE WHO'S JUST WALKED IN AND COMPLETELY EMBARRASSED ME. HE'S THE BLOND BOMB-SHELL BELL BOY IN THE SYLVIA VIDEO, ALE HIPSTER + GROOVY CENTRE HALF. ALSO PRED RONE + THOSE I'VE TRULY FORGOTTEN!

**PAUL CONROY** FORMER LEAD SINGER OF KRIVOLI. REG ("WE USED TO PLAY REG AND ROLL!") HE HAD BEEN AN AGENT AND THE MANAGER OF THE KRIVOLI FLYERS WHEN HE SIGNED A CONTRACT FOR LIFE TO WORK FOR THE STIFF OPERATION IN A STEADY CAMP OFF WESTCOURNE GROVE. BACK IN 77 PAUL HAS SINCE LEAPT TO STARDOM AT THE MAIN IN THE HEAVEN ON THE JUST WATER. PIC SLEEVE... ALSO AS THE MISCHIEVOUS MODEL ON THE STIFF CHRISTMAS CARD 82. PAUL SUPPORTS CHELSEA + DOES IMITATION OF ROGER HAMMAN AND HAS ALWAYS RUN THE U.K. SIDE OF THE STIFF FACTORY.

**ANNIE PITTS** ANNIE NEVER MEANT TO WORK AT STIFF SHE ACQUIRED ONE SUNNY MORNING TO FILL IN FOR ANOTHER STIFF BACK IN 78. SHE IS STILL WAITING FOR THE CHANCE TO RETURN TO HER REAL JOB. ANNIE IS WHAT THEY CALL A RA + B + M + D OF COURSE THESE 4 LETTERS DO NOT ACCURATELY DESCRIBE HER MANY OLD TASKS ABILITIES + VIRTUES.

**SIMON RYAN** BY DAY SIMON MASTERMINDS ALL THE STIFF ARTWORK. BY NIGHT HE LEAPS FROM BEHIND HIS SNARE + HI-HAT THE ANASTY BROTHERS TO STARDOM. WE RESCUED HIM FROM A + M WHERE HE FACED THE PROSPECT OF REDESIGNING 'LEGAT DE BLANC' FOR THE 6TH TIME.

**STELLA WATTS** JUNGLE HEROINE OF THE ART DEPARTMENT + MAKER OF EVERY BIRTHDAY CARD ISSUED TO STIFF. STELLA WORKS HARD ALL DAY + WATCHES VIDEOS MOST OF THE NIGHT.

**FIONA GRIMSHAW + THE PRESS OFFICE** FIONA IS THE LATEST AND MOST BEAUTIFUL IN A LONG LINE OF STIFF PRESS OFFICERS WHO HAVE DILIGENTLY DISHED OUT THE PLAGIOCRIPES AND THE PRESS RELEASES. THE FABULOUS FIONA SOMEHOW MANAGES TO COMBINE HOURS OF DILIGENCE OVER A HOT TELEPHONE WITH UNENDING DEVOTION TO ECHO + THE EUNYMEN + THE TEARDROP EXPLODES. GOD KNOWS WHY! DESPITE THIS MAD OBSESSION FIONA WILL UNCLUTTEREDLY GO TO HEAVEN. SPIKE WAS THE ONLY OTHER LADY PRESS PERSON SHE LEFT TO DO GREAT THINGS FOR MADNESS + NEW LOOKS. AFTER PETE TOWNS SENDS PET PROTECTOR, HI SPIKE! ANDY AND DONALD CAME + WENT + NOW MANAGES THE BOX. WHICH BESIDES DICK + FRAME LEAVES THE KING OF THE HEAF - ANDY MURRAY. ANDY WAS PART OF THE LEEDS MAFIA + CAME TO MASTERMIND THE SE STIFF TOUR AFTER EDITING CIRCUIT. HE QUICKLY EARNED FIRST PRIZE IN STIFFS ANNUAL 'LETS SEE HOW MANY ALBUMS I CAN BLAG IN A DAY' COMPETITION + THEN HAD TO CLAMP DOWN AFTER WINNING THE M.M. QUIZ IN 79. THE UNDOUBTED STAR + CO-PRODUCER OF THE STIFF ALL STARS. HE QUIT IN SEARCH OF THE ULTIMATE EXPENSE ACCOUNT. SO FAR HE'S TRIED CBS, ARISTA + PHONOGRAM.

**LINDA DANIELLS** SORRY LINDA IS IT ONE L OR 2? GRADUATED TO ANOTHER DEPARTMENT. LINDA ONCE WORKED AT JET + NEW ANSWERS THE PHONE AND DEALS WITH ALL THOSE MAD BIKERS IN SOGGY LEATHERS WHO PENE TRATE EVERYWHERE. LINDA LOVES THE PELLE STAKE BUT DON'T WE ALL?

**JOHN MILLS** MAKES MOVIES WITH NIGEL + USED TO BE THE MILLS PART OF THE FAS GAS. KN + MILLS TEAM WHO PUT YALLO THE STRANGERS, MADNESS + JAP SEAMABLE ON YOUR TV SCREENS. JOHN IS RICHMONDS ANSWER TO LITTLE WALTER AND WILL CUT OUT SAM GOLDWIN IN NO SHORT TIME.

**ROG + FRED** ROGER LAMATE + FRED DE JONG. DEBENT MORE SPACE THAN THIS BUT DOESN'T EVERYONE? ROGER CREEPT OUT OF CHAGS MACONE DAY MISSED A REHEARSAL FOR THE WINSLOW BOY AND GOT THE GIGAS THE ROYALTY MAN. FRED CAME OVER ON A HUGE PILE OF EXAM + ALSO SPENDS ALL DAY WITH THE CALCULATOR. ROG PLAYS BASS + FRED PLAYS SAMEAN GIG.

**ALAN COWDEROY** KNOWN AS BIGAL OR ALAN COWBOY TO HIS FANS. HE DID ONCE GET A CREDIT ON A TWIN LILLY LP. SURELY AS NAKA + LIKE PAUL, ALAN SAID HIS BIRTH RIGHT FOR THE PRICE OF A USED VHS VERSION OF THE POST NICK LOWE SINGLE + CAME TO WORK FOR STIFF. IT HAD BEEN A FLUNKER + THEN WORKED FOR PHONOGRAM BUT IN THE EARLY SEVENTIES PLAYED LEAD GUITAR FOR 'CRACRUM' WHOSE TWO VERTICES ALONG ARE NOW EXPENSIVE COLLECTORS ITEMS. ALAN PLAYS THE INTERNATIONAL DEPT. AND TALKS TO TUKU + FRED + EVERYWHERE IN BETWEEN EVERY DAY.

**KEITH SMITH** KEITH SHOULD HAVE KNOWN BETTER HAVING WORKED AFTER STIFF PRODUCTION BACK IN THE DAYS OF THE DAMNED WHILST LODGING AT ISLAND VIRTUOUSLY AS EVER HE QUIT TO MAKE GREG KILN A STAR BUT THEN CAME TO STIFF WHEN NIGEL WENT INTO PRESS IN 80 HE APPEARS TO LIKE FREE BARS + BLUE CARS.

**EX-STIFF ARTISTS** NO WE DON'T MEAN THAT BUT WE MEAN THOSE WHO HAVE STRIVEN WITH PEN, BRUSH + INK TO MAKE THAT FAMOUS 'STIFF LOOK'. MAJOR NAMES HERE ARE BARNEY BUBBLES + CHRIS MORETON (C. MORETONE). BARNEY DID ALL THOSE FAB SLEEVES FOR DUKY + ELVIS + DESIGNED THE FAMOUS 'STIFF 1980 MORETONE WAS AT STIFF LONGER NEVER SLEPT ON THE FLOOR AT NIGHT + DID THOSE INTRICATE SLEEVES FOR 'T', LEAVE, DUKY, BE STIFF TOUR PRO... BUT I WILL PROBABLY BE BEST REMEMBERED FOR HIS JOLLY ROGER HOME TAPING IS KILLING MUSIC. 1980 OTHER FAMOUS R. TWEK + ERS INCLUDE JULES WHO WENT ON TO DO ADAM ANTS QUEUES (+ APPEAR IN THE GOOD VIDEO). EDDIE KING WHO DID SOME STRAY CATS STUFF. CARAMEL CRUNCH WHO DID ALL THE NINE STIFF NOVELL BRODY WHO WENT TO THE FACE + SIMON HALPIN WHO WORKED ON PAUL WELLS BOOK OF POEMS.

**MIKE MESSENGER + FRIENDS** LEGEND HAS IT THAT BOARD DID IT FIRST BUT NIGEL WAS FIRST FOLLOWED BY A GUY CALLED STEVE WHO DENTED THE GOLF + SIMON WHO RETURNED TO WORK AT THE HOPE. DAVE WHITEHEAD CAME ALONG NEARLY KILLED HIMSELF PARKING OFF THE STIFF HONDA + THEN GRADUATED UP TO THE MAIL ORDER + T-SHIRT DEPT. A MAJOR STAR OF THE FOOTBALL TEAM + AN UNDYING FAN OF NICK LOWE DAVE HAS COME ON TO GREAT THINGS AT FINNACLE. GLEN COLSON DUBBED MIKE AS THE ACID MESSENGER WHICH IS MOST UNFAIR AS HE'S NEVER BEEN ASKED TO DELIVER ANY! BUT ANYTHING ELSE FROM MASTER TAPES + NAPPIES + MIKE HAS DONE IT THROUGH RAIN + UNION PAST TRAFFIC JARRED! + ELECTION IS! MIKE HAS CARRIED THE OLDEST ASSORTMENT OF GEAR IN A RANGE OF VEHICLES FROM LUXURY LIMOS TO A CONVERTED BLACK CAB. MIKE HAS ALWAYS BEEN AT STIFF.

**JILL CRETER** COMES FROM THAT BIG PLACE OVER THE ATLANTIC + ONCE SPENT ALL DAY SAYING 'HELLO!'. SHE CAN BE CREDITED WITH BEING RESPONSIBLE FOR MAKING MANY GREAT RECORDS CAN I HELP YOU? SONNIE RAE QUICKLY SNAPPED HER UP + PUT HER IN THE ORDS. BIG HITS. SONNIE WAS ALWAYS PROMOTIONS DEPT WHERE SHE NOW REINS READY FOR A GIGGLE OR A DRINK OR 3 + SUPREME WINING + DINING THE DTS + RECORDS. IS NOW A SUCCESSFUL FREELANCE PUBLISHER. OTHER REFUGEES FROM THE PROMOTIONS DEPARTMENT INCLUDE SIMON WHO'S IN THE EX-ARTIST + TERRY HOLLAND SINGH WHO WAS ENTICED BACK TO WEA.

**SARAH CHRIS** AND THE INTERNATIONAL LOT. SORRY (HAPPY GETTING SHORT OF SPACE NOW). SARAH SILVER IS THE STUNNING TRILINGUAL 2ND IN LINE TO BIGAL. RETURNING FROM A TRANS-CONTINENTAL TREK OF S. AMERICA SHE WOUND UP WORKING FOR STIFF TRANSLATING + MYTING UP THE FURBERGERS. ASBY ASPIRED HERE BY CHRIS HESTER WHO WRITES THE DANCING WITH MARK THAT HE SINGS + MARK RAYS DELIVS ON GOOD GOD NOT MORE MISTERS IN THE CAMP. FITTY WE CAN'T DEVOTE 100 LINES TO TARA DENNISON WHO QUIT TO GO + WORK FOR LUS IN THE U.S. SHE IS ONE OF THE BEST WHEN SHE ARRIVED SHE KNEW NOTHING ABOUT RECORDS + LEARNED EVERYTHING. THERE IS TO KNOW IN JUST A FEW MONTHS. OH GOD. NEARLY FROST SUE JOHNSONE + SALLY PAVE TWO TIRELESS WORKERS WHO BOTH DID INTERNATIONAL PRESS. SHE GOT THERE FIRST + WENT TO PHONOGRAM. SALLY LEFT + WENT.

**JAKE RIVIERA** JAKE WAS THE 10th FOUNDER OF STIFF WITH SPIN. JAKE HAD PREVIOUSLY BEEN THE MANAGER OF D. OR. PELLER + HAD A LOT OF CASH. THE PREVIOUS STIFF STAFF (JAKE IN 77 TO MASTERMINDS + TOM + THE OTHERS OF STIFF (BUT NOT) + NICK LOWE AGAINST OTHERS AS JAKE DID ALL THE INTERVIEWS IN THE EARLY DAYS. THE RUMOURS PREDICTED JAKE WOULD BE LEFT OF STIFF. DAVE PRESERVED HIM WRITING BUT THEY'RE STILL STIFFERS + ENJOY STIFF.

**RICHARD PEARSON** WHO IS STILL HAVING PROBLEMS IN GETTING HIS SOLD CAREER OFF THE GROUND. WAITING FOR THAT SUSSIVE RECORD DEAL. RICHARD HAS MANAGED AS STIFFS CHIEF ACCOUNTANT. HIS PREDECESSOR WAS JOHN PEARSON WHO NEVER HAD A PROJECT BUT DID DO SOME MODELLING ON THE COVER OF THE FIRST SINCERE LP FOR THE STIFF 2 ACCOUNTANTS. STIFF HAS EVER HAD (PERS).

**JOHN WHYTON** IF EVER INTERVIEWED BY THE PRESS THEY WOULD PROBABLY DESCRIBE JOHN AS THE OWNER OF THE LARGEST COLLECTION OF GALS CAST OF NASHVILLE. NOT TECHNICALLY TRUE BUT WHO OWES A SHIT? JOHNNY SPENDS THE DAY SORTING THROUGH CONTRACTS + LEGAL DOCUMENTS AND ACTUALLY HAD THE BOTTLE TO LEAVE STIFF ONCE. HE REJOINED THE STIFF STAFF A FEW MONTHS LATER SO HE COULD RECOVER A PRICELESS WILLIE NELSON FOOTLEG HE LEFT HIDDEN IN A FLUNG CABINET... OF COURSE IT HAD BEEN NIGEL!

**MANDY GILES** BOTH SEEM TO BE TOO INTELLIGENT TO BE DOING IT IN ACCOUNTS. WHAT IS MORE CONFUSING IS THAT JAMIE MAN AND WAS THEREFORE A PIONEER. REALLY A CANOE TO GET FROM MEMBER OF GALS, CUES + TROOP AND MANY JAMES CAN YOU GET INTO KING OF RIMSON. SEE P. 22 FAMILY TREES. A TREE BEFORE U GET CONFUSED?

**SONNIE RAE** WAS THE FIRST EVER STIFF PROMOTING PERSON AND CAN BE CREDITED WITH BEING RESPONSIBLE FOR MAKING MANY GREAT RECORDS. SONNIE WAS ALWAYS PROMOTIONS DEPT WHERE SHE NOW REINS READY FOR A GIGGLE OR A DRINK OR 3 + SUPREME WINING + DINING THE DTS + RECORDS. IS NOW A SUCCESSFUL FREELANCE PUBLISHER. OTHER REFUGEES FROM THE PROMOTIONS DEPARTMENT INCLUDE SIMON WHO'S IN THE EX-ARTIST + TERRY HOLLAND SINGH WHO WAS ENTICED BACK TO WEA.

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# MADONES

Seems like years ago the dancing 2-Tone Man - shades, skinny tie, pork-pie and pumping elbows - delivered a brand new group. In fact, it was August 1979. Since then, they've become one of the most successful pop groups of the 80s. Great blokes too... 7 very diverse characters united in madness. This is their story. It starts round Mike Barson's house in 1976 - when the original nucleus came together to form The Invaders. Chris: "We were just making living near each other in Kentish Town. Mike had a piano... Lee had a sax... and I bought a guitar."

The group's first vocalist, Dikron, a friend who happened to possess an Elvis Presley songbook, blew his chances by making a balls-up of 'Jailhouse Rock'. Chas: "He was meant to learn the words, but he came along with them written in a book. We had to play the gig in the garden and it was too dark for him to read it - so we told him to get lost and converted our set to an instrumental session." Their set at the time included 'Swan Lake', 'I'm walkin'', 'Just my imagination', 'For once in my life', 'Lover please', 'It's too late' & 'The Roadette Song'. Eccentric mixture!

Chris: "Around this time we found a place to rehearse - in the basement of an empty house in Finchley Road. We'd also started to write our own songs - and the covers - we were doing were mainly blue beat and old obscure reggae songs we'd found."

Mike: "I used to go & see Kilburn & the High Roads, which was when I first wanted to be in a group. Then, when I heard all those punk things coming out, I thought 'well, it's not for me'."

## INVADERS #1

Late 1976 - early 1977. Chris: "Lee & I used to go round Mike's house to play records and muck about. The group idea started there."

MIKE BARSON organ  
CHRIS FOREMAN guitar  
LEE THOMPSON sax

## INVADERS #2

Early 1977 - late 1977. Their very first gig: a party at friend Simon Bird's house on 30/6/77, by which time 3 more mates had been roped in. Chas learnt to play bass parrot-fashion: "Mike put stickers along the neck indicating where the notes were - and I was just latching onto it when I left."

MIKE BARSON organ  
CHRIS FOREMAN guitar  
LEE THOMPSON sax  
JOHN HASLER drums  
CHAS SMASH bass

## INVADERS #3

Late 1977 - March 1978. Only half the band survived for their second gig - City and East College in Feb 78. Chris used to go to school with Lucinda's brother; Mike used to go out with Gavin's sister, & Suggs was a friend of John Hasler's. Chris: "John Hasler was quite an important character in the changing face of the Invaders."

LUCINDA GARLAND sax  
SUGGS M'PHERSON vocals  
GAVIN ROGERS bass  
MIKE BARSON organ  
CHRIS FOREMAN guitar  
JOHN HASLER drums

## INVADERS #4

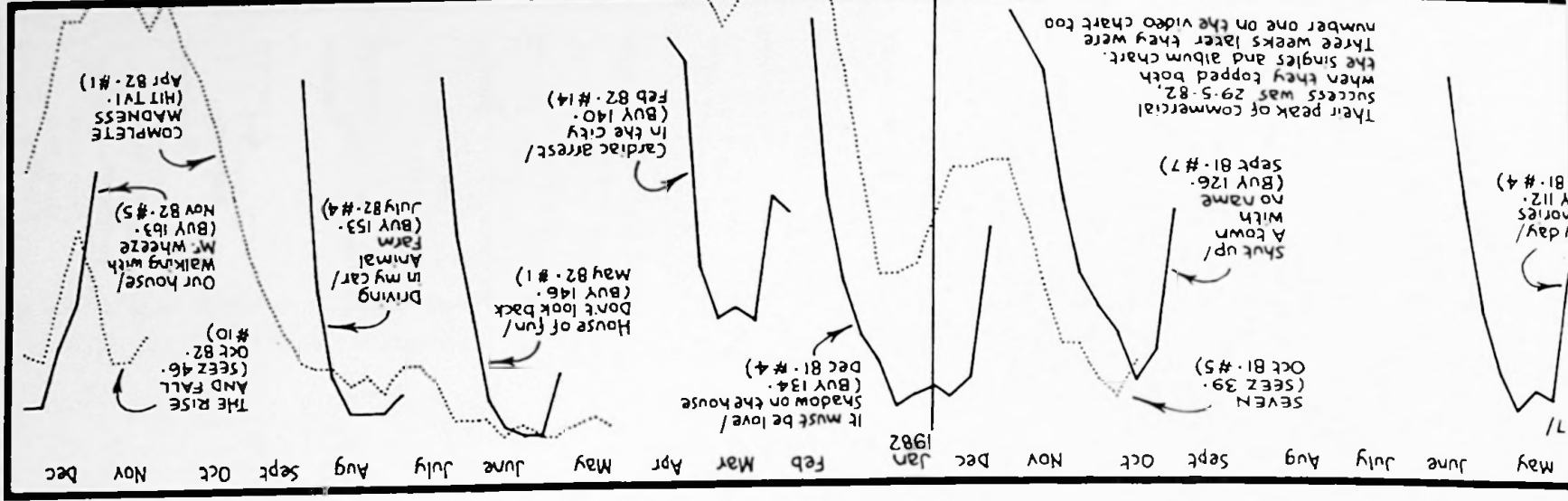
March 1978 - May 1978. Their third gig was The Nightingale, a Crouch End pub, in April 78. Chris: "That was really good... a seminal gig! Someone over the road complained about the noise - so we didn't get any more." Gavin didn't feel they were progressing; Suggs got the bullet because his enthusiasm for football eclipsed that for the band.

On 22/2/79, the Invaders (line-up #7) were booked to support Sore Throat at the Music Machine; their biggest gig to date. During the last month, they had decided to change

Lee: "I was in and out of the group like a yo-yo, because I was living in Luton and it was difficult to get to rehearsals. I used to spend a lot of time practising at home and I was in another band for a while - a Springsteen/Dylan sort of thing called Gilt Edge. But even when I wasn't in the Invaders I kept in close touch: I always felt that when the time was right they'd ask me... they knew the problems."

Lee: "I'd known Chris and Mike on and off since primary schooldays in Gospel Oak - and it wasn't until several years later that we started the group. I'd got a sax after listening to Roxy Music and liking their sound. First of all, I had a clarinet, but I swapped it for a battered old sax down Dingwall's Market. Originally, I was happy just to noodle along to records by Roxy Music, Fats Domino, the Coasters and people like that... but then I bought a brand new Selmer and began to get more serious about being in a group."

Chas left after an altercation: Mike promised he would give him a lift home - but then didn't! Chas: "We didn't talk to each other for a while - but months later Lee got me to come along & introduce them... then I started dancing too."



now a journalist

SUGGS  
McPHERSON  
vocals

ROGERS  
bass

FOREMAN  
guitar

HASLER  
drums

LEE  
THOMPSON  
sax

## INVADERS #5

GARRY DOVEY drums

MARK BEDFORD bass

MIKE BARSON organ

CHRIS FOREMAN guitar

JOHN HASLER vocals

## INVADERS #6

August 1978 – September 1978. Lee (in the audience at the last two gigs abusing the band & shouting "where's the Sax player?"), returned to the line-up, having moved to a squat in London. (He was still carrying his Sax around in a dustbin liner). A rehearsal room fight between Lee and Garry ended with the latter packing his bags. Meanwhile, Hasler nipped off for a quick holiday.

GARRY DOVEY drums  
 MARK BEDFORD bass  
 MIKE BARSON organ  
 CHRIS FOREMAN guitar  
 LEE THOMPSON sax  
 JOHN HASLER vocals  
 ousted whilst on holiday!

## INVADERS #7

September 1978 – November 1979. Woody, a friend of Mark's, came in on drums, and, with gigs looming and Hasler absent, they phoned Suggs. Supported the Tribesmen at Acklam Hall on 10/11/78; played London Film-makers Co-op on 1/1/79... their last gig as The Invaders: "We shared the bill with the Millwall Chain Saws and two other bands but only about 3 people turned up." Within a year, it was a different story.

SUGGS MARK  
McPHERSON BEDFORD  
vocal's bass  
MIKE  
BARSON FOREMAN  
organ guitar  
CHRIS LEE  
THOMPSON WOODGATE  
Sax drums  
DAN

**MADNESS** November 1979 — now. Chas, who'd been dancing on stage with them for some time now, was incorporated as a full time member.... Since when there have been no changes: all their problems had been ifaned out before they made it.

SUGGS MARK  
MCPHERSON BEDFORD  
vocals bass

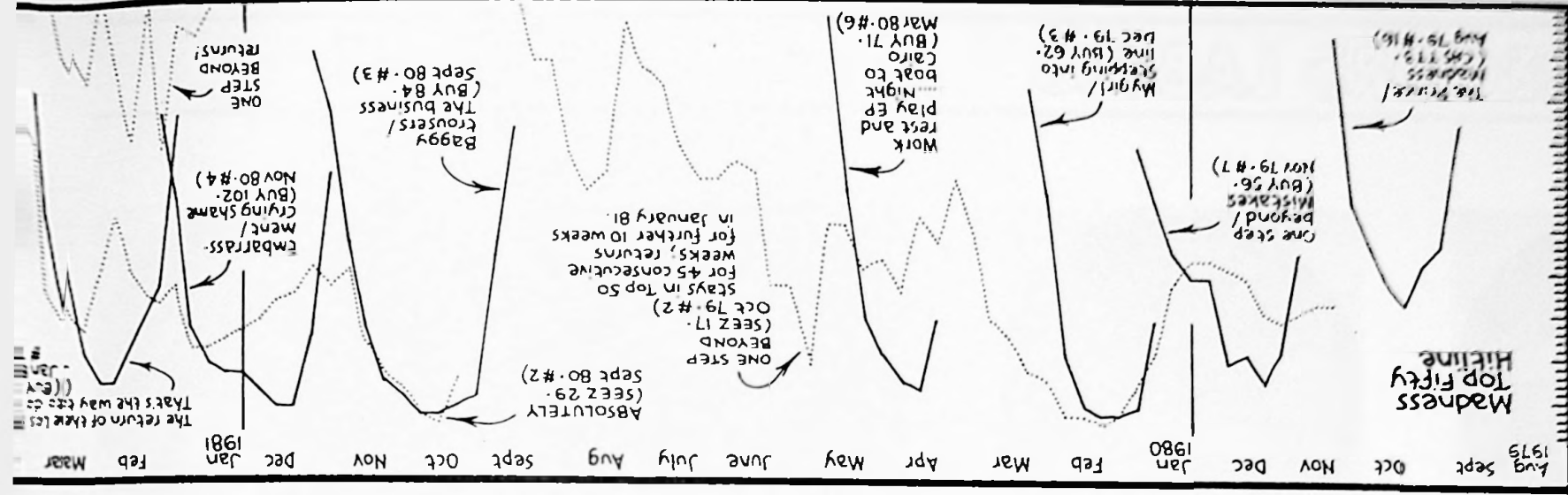
Madness swooped into stardom with total assurance, modifying their output & image to out-live most of their contemporaries.... "there was never any question of having a couple of hits and then being washed-up and forgotten."

DAN CHAS  
WOODGATE SMASH  
drums voc/tpt

In March '79, the Specials played a RAR benefit at the Hope & Anchor. Suggs went to see them and was amazed to find another band working on similar lines. An alliance developed, leading to shared gigs and an opportunity for Madness to release a single on the new label. The Specials were setting up. All they had to do was send a tape, which they now set about recording.

Mike: "Clive Langer used to come to some of our gigs (my brother was in his band) and one night he got pissed and said 'if you ever record.... I want to be your producer' - so we held him to it!" Rob Dickens of Warners Music put up the money for the first sessions - from which came the 2-Tone single.

Unfolded on the 9:55 to Manchester, with Fats Domino on the cassette. Hello and thanks to Mike, Lee, Suggs, Bedders, Carl, Woody & Chris. Not to mention Hector, Matthew, Bill, John, Coral, Tamsin, Conroy, Dafydd, Luke. © January 1983. Drawn: Pete Frame.



# DEMO RECORD LABELS





## STIFF QUIZ

The following list of questions were mainly drawn up by former Stiff press officer, Andy Murray (who won the second *Melody Maker* brainbuster quiz; Pete Frame and John Tobler won the first one) as part of a Kirsty MacColl questionnaire. As such, they mainly pertain to the first 50 singles. However, the passage of time has not made them any easier . . . so off you go. Nearest and/or most original entries will win handsome prizes. There is no time limit to entries, and you may collaborate. All entries to: *Hot Wacks*, 16 Almondbank Terrace, Edinburgh, Scotland.



Stiff clock

1. Stiff have released four EPs so far. What was to have been LAST 3, and who produced it?
2. Which former Stiff act used to feature *Police Car* by Larry Wallis in their live set?
3. How many copies of Richard Hell's EP did Jake Riviera number 'Plug Copy Number 0001'?
4. Whose face is featured on the picture sleeve of *Singing In The Rain* by Just Water?
5. Who is the rhythm section on *Watching the Detectives*?
6. In which country did Stiff's version of *The Letter* by The Box Tops reach number eight?
7. In which album did Stiff include a free copy of *England's Glory* by Max Wall in a last-ditch attempt to shift copies?
8. Stiff released early product by the following (all on other labels by now): Nick Lowe, Roogalator, The Tyla Gang, The Damned, Richard Hell, Motorhead, Elvis Costello, The Yachts, Jane Aire, The Members and Devo. Are you: a) impressed b) indifferent c) prepared to mention it in articles only if you receive the full back catalogue?
9. Which Stiff musician co-wrote an American number one single?
10. Which British number one single did Stiff turn down?
11. In how many configurations was *Lucky Number* by Lene Lovich released or scheduled to be released (UK only)?
12. Who is Jill Read?
13. Who are The Belvederes? List the personnel.
14. Who in a press release by former Stiff man Pete Frame was described as 'one of the biggest cunts I know'?
15. Who is rumoured to have played harmonica on *Love Me Do* as well as his work on Bruce Channel's *Hey Baby*?
16. How many different wallpaper-patterned sleeves to *Do It Yourself* are there in all territories of the world?
17. *Fly Robin Fly* was inadvertently pressed on to 1000 copies of *Frozen Years* by The Rumour. How many are left in existence?
18. What is the connection between Charlie at CBS and Sooner at Stiff?



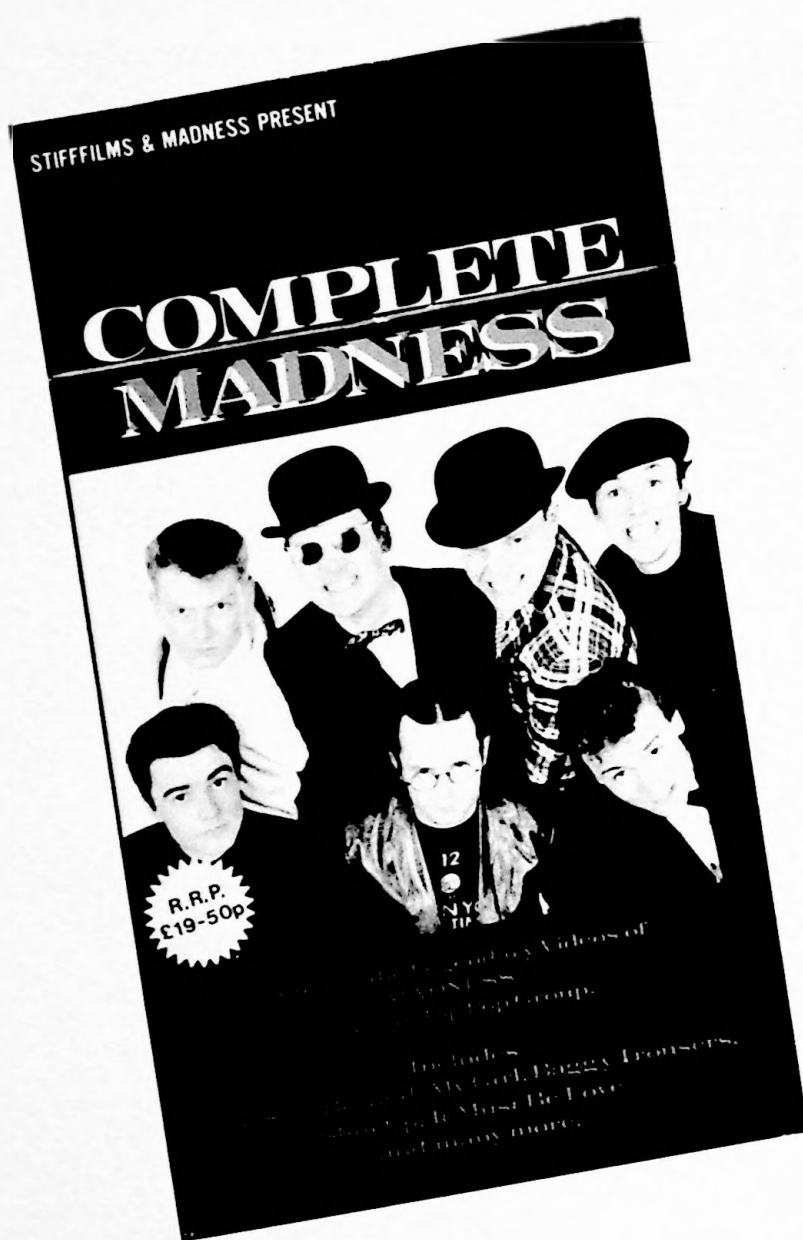
Stiff jigsaw puzzle



Box for Stiff jigsaw

19. How many ex-public schoolboys hold responsible positions at Stiff Records?
20. Which Stiff employees have:
  - a) been on record?
  - b) ?
  - c) managed a Record?
  - d) broken a record (onstage?)
21. Which ex-Stiff roadie has now signed a lucrative contract with Ensign Records?
22. At least three Stiff employees have professional musicians amongst their brothers or sisters. Name the employees and the musicians. (Clue: there is a drummer, a bass player and a country singer; see family tree).
23. Of which Stiff act was Ed Bates once a member?
24. How many copies do Stiff have left of Ernie Graham's *Romeo*? Can you use a box?
25. Who was once a member of The Green Exploding Laxative?
26. Which Stiff UK singles bag was used for an American LP sleeve on another label?
27. What is the connection between Stiff Records and RSO Records?
28. What is Kosmo Vinyl's real name?
29. How many companies turned down *New Boots and Panties* before Stiff released it?
30. Which Stiff artist comes from Newcastle? (The answer is not Mickey Gallagher.)
31. What is Hank Marvin's real name?
32. What was the name of ex-Sounds Chas de Whalley's band?
33. Who is Paul Ramon, and what Steve Miller track does he play on?
34. What is the natural colour of vinyl?
35. Which journalist's hair was set on fire by the Damned?
36. What was Ted Ray's first stage name?
37. What nationality are Rachel Sweet's parents?
38. What is the connection between Stiff and the Stranglers, PiL, Girl School and Simple Minds?

## STIFF FILMS



To quote Nigel Dick of Stiff Filmworks:

'Unlike most record companies who hire outside production companies to do their videos, we actually sit down with the group when we've finally decided that we are going to do a video with them. Dave Robinson usually directs them, or we find a director. Which means we can get a damn good video for much less than people would be prepared to pay for, which makes us eager to do them. If you can get a video shown on TV, then it's the ultimate promotional thing.'

'There are approximately 100 completed videos. All the Lene's, Dury's, every hit we've had these last 2½ years has had a video for it. Madness have had about 12 or 13. There's also been the Madness movie *Take It Or Leave It*, an 82 minute-long feature film. Also, two 52-minute films of the first and third tours... the second one wasn't done (the BBC did a 10-minute short for the *Old Grey Whistle Test*).

'We've got various live performances too. We used to have an editor, but it was mainly down to Dave, or Dave's wife who is a film editor and a dubbing editor. So basically we just hired people as we needed them, for a week or a fortnight or whatever. The point is there's largely been no-one to co-ordinate the spending of the money. Usually just Dave's secretary or whoever wasn't busy that day to organise, for instance, the 15 three-legged camels for the next days shooting.'

'By and large, like anything, there's a certain technique in obtaining things, getting things organised, and that's where I come in'.

All this activity culminated in 1982 with the release of the *Complete Madness* video, which in addition to all their hit videos includes footage of their Japanese commercials and some previously unseen footage. Sales so far (7000 by January 1983) are excellent by music video standards, comparing with Siouxsie's 2500 and Blondie's 5000. Look out for more developments on this front.

### COMING SHORTLY Two New Videos From Stiff



A Special Compilation  
of Videos from Stiff  
Featuring

LENE LOVICH  
BELLE STARS  
IAN DURY  
ELVIS COSTELLO  
MADNESS  
DAMNED

S.R.P. £19-50

Set to follow the success of 'Complete Madness' Video, the top selling music video with most dealers over the last six months. Distributed almost exclusively through Lightning. Order now without delay.

# CHART PERFORMANCES

## SINGLES

CATALOGUE NUMBER	ARTIST	TITLE	HIGHEST	WEEKS IN CHART
BUY 20	ELVIS COSTELLO	<i>Watching The Detectives</i>	15	11
BOY 1	DEVO	<i>Joko Homo</i>	62	3
BOY 2	DEVO	<i>Satisfaction</i>	41	8
BOY 3	DEVO	<i>Be Stiff</i>	71	1
BUY 27	IAN DURY	<i>What a Waste</i>	9	12
BUY 38	IAN DURY	<i>Hit Me With Your Rhythm Stick</i>	1	15
BUY 39	RACHEL SWEET	<i>B-A-B-Y</i>	34	5
BUY 42	LENE LOVICH	<i>Lucky Number</i>	3	11
BUY 48	LENE LOVICH	<i>Say When</i>	19	11
BUY 50	IAN DURY	<i>Reasons to be Cheerful</i>	3	8
BUY 53	LENE LOVICH	<i>Bird Song</i>	39	8
BUY 56	MADNESS	<i>One Step Beyond</i>	7	13
BUY 62	MADNESS	<i>My Girl</i>	3	10
BUY 69	LENE LOVICH	<i>What Will I Do Without You</i>	58	3
BUY 71	MADNESS	<i>Work Rest and Play</i>	6	8
BUY 73	JONA LEWIE	<i>Kitchen At Parties</i>	16	10
BUY 76	PLASMATICS	<i>Butcher Baby</i>	55	4
BUY 84	MADNESS	<i>Baggy Trousers</i>	3	
BUY 90	IAN DURY	<i>I Want To Be Straight</i>	22	7
BUY 97	LENE LOVICH	<i>New Toy</i>	53	5
BUY 100	IAN DURY	<i>Sueperman's Big Sister</i>	51	3
BUY 102	MADNESS	<i>Embarrassment</i>	4	11
BUY 104	JONA LEWIE	<i>Stop The Cavalry</i>	3	10
BUY 108	MADNESS	<i>Return of the Los Palmas 7</i>	7	11
BROKEN 1	DAVE STEWART/ COLIN BLUNSTONE	<i>What Becomes of the Broken Hearted</i>	13	10
BUY 109	TENPOLE TUDOR	<i>Swords of a Thousand Men</i>	6	12
BUY 112	MADNESS	<i>Grey Day</i>	4	10
BUY 118	DEPT-S	<i>Going Left Right</i>	55	3
BUY 120	TENPOLE TUDOR	<i>Wunderbar</i>	16	9
BUY 124	ALVIN STARDUST	<i>Pretend</i>	4	10
BROKEN 2	DAVE STEWART/ BARBARA GASKIN	<i>It's My Party</i>	1	13
BUY 126	MADNESS	<i>Shut Up</i>	7	9
BUY 129	TENPOLE TUDOR	<i>Throwing My Baby Out With the Bathwater</i>	49	5
BUY 132	ALVIN STARDUST	<i>Wonderful Time</i>	56	8
BUY 134	MADNESS	<i>It Must Be Love</i>	4	11
ODB 1	SNOWMEN	<i>Hokey Cokey</i>	18	7
BRR 2	THEATRE OF HATE	<i>Westworld</i>	40	6
BUY 140	MADNESS	<i>Cardiac Arrest</i>	14	10
BUY 146	MADNESS	<i>House of Fun</i>	1	9
BRR 3	THEATRE OF HATE	<i>The Hop</i>	70	3
HID-1	THE FIRM	<i>Arthur Daley</i>	14	8*
BUY 150	BELLE STARS	<i>Iko Iko</i>	41	6

\* Still in chart on 1 September 1982  
Compiled from the Music Week chart

## SINGLES AROUND THE WORLD

ARTIST	TITLE	COUNTRY	HIGHEST POSITION				
JOE 'KING' CARRASCO DESMOND DEKKER IAN DURY JONA LEWIE	<i>Buena</i> <i>Israelites</i> <i>I Want to be Straight</i> <i>Kitchen at Parties</i>	France	29				
		Belgium	12				
		Australia	23				
		Australia	21				
		Austria	2				
		Belgium (Flemish)	16				
		Belgium (French)	18				
		France	50				
		Germany	23				
		Holland	25				
		Israel	6				
		New Zealand	3				
		South Africa	15				
		Sweden	7				
		JONA LEWIE JONA LEWIE	<i>Big Shot</i> <i>Stop the Cavalry</i>	Germany	73		
Australia & Germany	2						
Austria	1						
Belgium (Flemish)	4						
Belgium (French)	1						
France (Europe)	1						
France (RTL)	39						
Holland & Israel	9						
New Zealand	3						
South Africa	4						
Sweden	9						
Switzerland	3						
JONA LEWIE	<i>Louise</i>			Australia	2		
				Austria	21		
				Belgium (Flemish)	17		
		Belgium (French)	13				
		France (Europe)	4				
		Germany	30				
		New Zealand	24				
		South Africa	1				
		MADNESS MADNESS	<i>My Girl</i> <i>One Step Beyond</i>	New Zealand	50		
				Australia	44		
				Austria	5		
				France	1		
				Germany	34		
				Japan	65		
				Norway	25		
Spain	8						
Sweden	12						
Switzerland	2						
MADNESS	<i>Work Rest and Play</i>			Belgium & Holland	17		
				France	1		
				MADNESS MADNESS	<i>Embarrassment</i> <i>Baggy Trousers</i>	Holland	2
						Australia	32
						Belgium	1
		France	17				
		Holland	5				
		New Zealand	3				
		DAVE STEWART/ COLIN BLUNSTONE RACHEL SWEET	<i>Broken Hearted</i> <i>I Go To Pieces</i>			Belgium	8
						Australia	36

# ALBUMS

CATALOGUE NUMBER	ARTIST	TITLE	HIGHEST	WEEKS IN CHARTS
SEEZ 1	<i>DAMNED</i>	<i>Damned, Damned, Damned</i>	34	10
SEEZ 3	<i>ELVIS COSTELLO</i>	<i>My Aim is True</i>	10	19
SEEZ 4	<i>IAN DURY</i>	<i>New Boots and Panties</i>	Top	106
			10	
SEEZ 7	<i>LENE LOVICH</i>	<i>Stateless</i>	40	12
SEEZ 14	<i>IAN DURY</i>	<i>Do It Yourself</i>	2	20
SEEZ 17	<i>MADNESS</i>	<i>One Step Beyond</i>	2	70
SEEZ 19	<i>LENE LOVICH</i>	<i>Flex</i>	19	5
SEEZ 21	<i>WRECKLESS ERIC</i>	<i>Big Smash</i>	30	4
SEEZ 23	<i>GRAHAM PARKER</i>	<i>The Up Escalator</i>	11	10
SEEZ 24	<i>PLASMATICS</i>	<i>New Hope</i>	55	3
SEEZ 29	<i>MADNESS</i>	<i>Absolutely</i>	2	41
SEEZ 30	<i>IAN DURY</i>	<i>Laughter</i>	48	3
SEEZ 31	<i>TENPOLE TUDOR</i>	<i>Eddie, Old Bob, Dick</i>	44	8
SEEZ 39	<i>MADNESS</i>	<i>7</i>	7	27
TOH 1	<i>THEATRE OF HATE</i>	<i>Westworld</i>	17	5
HIT-TV 1	<i>MADNESS</i>	<i>Complete</i>	1	18*
RELATED ALBUMS				
Two Tone				
TT5004	<i>MADNESS etc</i>	<i>Dance Craze</i>	5	15
Arista 1088	<i>DURY/COSTELLO etc</i>	<i>That Summer</i>	19	8
(at the time when <i>Watching The Detectives</i> and <i>Sex and Drugs</i> were otherwise unavailable this album sold 37,000)				

\* Still in chart on 1 September 1982

# CHECKLIST OF SINGLES

An asterisk denotes that the record was issued without a picture sleeve.

- BUY 1 NICK LOWE *So It Goes*\* ✓
- BUY 2 PINK FAIRIES *Between The Lines*
- BUY 3 ROOGALATOR *All Aboard*
- BUY 4 TYLA GANG *Styrofoam*\*
- BUY 5 LEW LEWIS *Boogie On The Street*
- BUY 6 THE DAMNED *New Rose* ✓
- BUY 7 RICHARD HELL *Another World*
- BUY 8 PLUMMET AIRLINES *Silver Shirt*
- BUY 9 MOTORHEAD *Leaving Here* (not released) ✓
- BUY 10 THE DAMNED *Neat Neat Neat* ✓
- BUY 11 ELVIS COSTELLO *Less Than Zero* ✓
- BUY 12 MAX WALL *England's Glory*
- BUY 13 THE ADVERTS *One Chord Wonders* ✓
- BUY 14 ELVIS COSTELLO *Alison* ✓
- BUY 15 ELVIS COSTELLO *Red Shoes*\* ✓
- BUY 16 WRECKLESS ERIC *Whole Wide World* ✓
- BUY 17 IAN DURY *Sex and Drugs and Rock and Roll* ✓
- BUY 18 THE DAMNED *Problem Child* ✓
- BUY 19 YACHTS *Suffice To Say*\*
- BUY 20 ELVIS COSTELLO *Watching The Detectives* ✓
- BUY 21 NICK LOWE *Halfway To Paradise*\*
- BUY 22 LARRY WALLIS *Police Car*
- BUY 23 IAN DURY *Sweet Gene Vincent*\*
- BUY 24 THE DAMNED *Don't Cry Wolf*\* ✓
- BUY 25 WRECKLESS ERIC *Reconnex Cherie*
- BUY 26 JANE AIRE *Yankee Wheels*
- BUY 27 IAN DURY *What A Waste* ✓
- BUY 28 THE BOX TOPS *Cry Like A Baby* ✓
- BUY 29 HUMPHREY OCEAN *Whoops-a-Daisy*
- BUY 30 JONA LEWIE *The Baby She's On The Street*
- BUY 31 JUST WATER *Singin' In The Rain*
- BUY 32 LENE LOVICH *I Think We're Alone Now* (not released)
- BUY 33 WAZMO NARIZ *Tele-tele-phone*
- BUY 34 WRECKLESS ERIC *Take The Cash*\*
- BUY 35 LENE LOVICH *Home* (not released)
- BUY 36 MICKEY JUPP *Old Rock 'n' Roller*\*
- BUY 37 JONA LEWIE *Hallelujah Europa* (not released)
- BUY 38 IAN DURY *Hit Me With Your Rhythm Stick*
- BUY 39 RACHEL SWEET *B-A-B-Y*
- BUY 40 WRECKLESS ERIC *Crying, Hoping, Waiting*
- BUY 41 BINKY BAKER *Toe-knee-black-burn*
- BUY 42 LENE LOVICH *Lucky Number* ✓
- BUY 43 THE RUMOUR *Frozen Years*
- BUY 44 RACHEL SWEET *I Go To Pieces*
- BUY 45 THE RUMOUR *Emotional Traffic*
- BUY 46 LENE LOVICH *Say When*
- BUY 47 KIRSTY MacCOLL *They Don't Know*
- BUY 48 LEW LEWIS REFORMER *Win Or Lose*
- BUY 49 WRECKLESS ERIC *Hit And Miss Judy*\*
- BUY 50 IAN DURY AND THE BLOCKHEADS *Reasons To Be Cheerful, Pt 3*
- BUY 51 ANGIE *Peppermint Lump*
- BUY 52 THE 45's *Couldn't Believe A Word*\*
- BUY 53 LENE LOVICH *Birdsong*
- BUY 54 THE DUPLICATES *I Want To Make You Very Happy*\*
- BUY 55 RACHEL SWEET *Baby Let's Play House*\*

- BUY 56 MADNESS *One Step Beyond* ✓
- BUY 57 KIRSTY MacCOLL *You Caught Me Out* (not released)
- BUY 58 MICHAEL O' BRIEN *Made In Germany*
- BUY 59 POINTED STICKS *Out Of Luck*
- BUY 60 THE GTs Boys *Have Feelings Too*
- BUY 61 JONA LEWIE *God Bless Whoever Made You\**
- BUY 62 MADNESS *My Girl* ✓
- BUY 63 LENE LOVICH *Angels*
- BUY 64 WRECKLESS ERIC *A Popsong*
- BUY 65 THE FEELIES *Everybody's Got Something To Hide*
- BUY 66 DIRTY LOOKS *Lie To Me*
- BUY 67 RACHEL SWEET *Fool's Gold*
- BUY 68 LEW LEWIS *1-30, 2-30, 3-35*
- BUY 69 LENE LOVICH *What Will I Do Without You*
- BUY 70 DESMOND DEKKER *Israelites\**
- BUY 71 MADNESS *Work Rest and Play (EP)* ✓
- BUY 72 GRAHAM PARKER *Stupefaction* ✓
- BUY 73 JONA LEWIE *You'll Always Find Me In The Kitchen At Parties*
- BUY 74 ANY TROUBLE *Yesterday's Love*
- BUY 75 WRECKLESS ERIC *Broken Doll*
- BUY 76 THE PLASMATICS *Butcher Baby* ✓
- BUY 77 DIRTY LOOKS *Let Go*
- BUY 78 GO-GOs *We Got The Beat* ✓
- BUY 79 ANY TROUBLE *Second Choice*
- BUY 80 RACHEL SWEET *Spellbound*
- BUY 81 THE RUMOUR *My Little Red Book*
- BUY 82 GRAHAM PARKER *Love Without Greed* ✓
- BUY 83 OTIS WATKINS *You Talk Too Much*
- BUY 84 MADNESS *Baggy Trousers* ✓
- BUY 85 JONA LEWIE *Big Shot*
- BUY 86 THE STIFFS *Goodbye My Love*
- BUY 87 DESMOND DEKKER *Please Don't Bend*
- BUY 88 JOE 'KING' CARRASCO AND THE CROWNS *Buena*
- BUY 89 DIRTY LOOKS *Tailin' You*
- BUY 90 IAN DURY AND THE BLOCKHEADS *I Want To Be Straight*
- BUY 91 PLASMATICS *Monkey Suit* ✓
- BUY 92 THE RUMOUR *I Don't Want The Night To End*
- BUY 93 THE MEXICANO *Trial By Television*
- BUY 94 ANY TROUBLE *Girls Are Always Right*
- BUY 95 THE EQUATORS *Baby Come Back*
- BUY 96 NOT ISSUED
- BUY 97 LENE LOVICH *New Toy* ✓
- BUY 98 TENPOLE TUDOR *3 Bells In A Row*
- BUY 99 ELMO AND PATSY *Santa Got Run Over By A Reindeer*
- BUY 100 IAN DURY AND THE BLOCKHEADS *Sueperman's Big Sister* ✓
- BUY 101 JOHN OTWAY *Green Green Grass Of Home*
- BUY 102 MADNESS *Embarrassment* ✓
- BUY 103 NIGEL DIXON *Thunderbird*
- BUY 104 JONA LEWIE *Stop The Cavalry*
- BUY 105 DESMOND DEKKER *Many Rivers To Cross*
- BUY 106 LONDON CAST *Oklahoma\**
- BUY 107 NOT ISSUED
- BUY 108 MADNESS *Return Of The Los Palmas 7* ✓
- BUY 109 TENPOLE TUDOR *Swords Of A Thousand Men*
- BUY 110 JONA LEWIE *Louise (We Get It Right)*
- BUY 111 LONESOME TONE *Mom Dad Love Hate and Elvis* (not released)
- BUY 112 MADNESS *Grey Day* ✓
- BUY 113 THE EQUATORS *If You Need Me*
- BUY 114 BUBBA LOU AND THE HIGHBALLS *Love You All Over The Place* (not released)
- BUY 115 JOHN OTWAY *The Turning Point*
- BUY 116 NOT ISSUED

- BUY 117 THE BELLE STARS *Hiawatha*
- BUY 118 DEPT-S *Going Left Right*
- BUY 119 ANY TROUBLE *Trouble With Love*
- BUY 120 TENPOLE TUDOR *Wunderbar*
- BUY 121 SPROUT HEAD UPRISING *Throw Some Water In*
- BUY 122 JONA LEWIE *Shaggy Raggy*
- BUY 123 BELLE STARS *Slick Trick*
- BUY 124 ALVIN STARDUST *Pretend*
- BUY 125 BILLY BREMNER *Loud Music In Cars*
- BUY 126 MADNESS *Shut Up* ✓
- BUY 127 NOT ISSUED
- BUY 128 DEPT-S *I Want*
- BUY 129 TENPOLE TUDOR *Throwing My Baby Out With The Bathwater*
- BUY 130 THE BELLE STARS *Another Latin Love Song*
- BUY 131 JONA LEWIE *Rearranging The Deck Chairs On The Titanic*
- BUY 132 ALVIN STARDUST *Wonderful Time Up Here*
- BUY 133 CORY BAND/GWALIA SINGERS *Stop The Cavalry*
- BUY 134 MADNESS *It Must Be Love* ✓
- BUY 135 IAN DURY *What A Waste* ✓
- BUY 136 THE DANCING DID *Lost Platoon*
- BUY 137 TENPOLE TUDOR *Let The Four Winds Blow*
- BUY 138 POOKIESNACKENBURGER *Just One Cornetto*
- BUY 139 JONA LEWIE *I Think I'll Get My Haircut*
- BUY 140 MADNESS *Cardiac Arrest* ✓
- BUY 141 NOT ISSUED
- BUY 142 ALVIN STARDUST *Weekend*
- BUY 143 BILLY BREMNER *Laughter Turns To Tears*
- BUY 144 DESMOND DEKKER *Book Of Rules*
- BUY 145 THE ASTRONAUTS *I'm Your Astronaut*
- BUY 146 MADNESS *House Of Fun* ✓
- BUY 147 JANE AIRE *I Close My Eyes and Count to Ten*
- BUY 148 ELECTRIC GUITARS *Language Problems*
- BUY 149 LENE LOVICH *Lucky Number* ✓
- BUY 150 THE BELLE STARS *Iko Iko*

#### AVAILABILITY OF STIFF RECORDS

All Stiff records before the CBS deal (BUY 53 and before) are deleted and consequently hard to find. The promotional copies are also few and far between. For further information on the availability of any record mentioned in the book please contact:

- a) *Hot Wacks*, 16 Almondbank Terrace, Edinburgh EH11 1SS, Scotland
- b) Ezy Ryder Records, 14 Forrest Road, Edinburgh (personal callers welcome)
- c) Stiff Records Mail Order, Stiff City, 115-123 Bayham Street, Camden Town, London NW1



**H**ere, for the first time in one place are listed and illustrated the first 150 singles and 50 albums issued by the Stiff label — a label which rose to prominence in the heady days of the New Wave explosion and was the early-market leader. Stiff has since consolidated its position in the marketplace while broadening its base and appeal. It still continues to fly in the face of accepted record business traditions and concepts and unlike many major labels, has not lost contact with 'the kids'. It is unique and of worldwide significance in today's music.

The Stiff label has become bigger than many of its acts and those who said it would never withstand the departures of Elvis Costello, Nick Lowe, Ian Dury etc., have been proved wrong many times over. Stiff should continue to delight us until the end of the century...

The book is a major source for collectors who have heard of the many rare Stiffs but never clapped eyes on them and it will serve as a check-list for budding collectors who want to find out what is worth having. Its assortment of Stiff trivia is also fascinating.

In essence it is both a history, a detailed and fully illustrated listing of the records and includes biographies of the artists recorded by Stiff, from the Adverts to the Yachts, from Madness to Humphrey Ocean. It is above all a celebration of a true independent — in every sense of the word!

Bert Muirhead runs Europe's largest second-hand record store, Ezy Rider in Edinburgh. He has a personal collection of 14,000 records, edits the superior rock music fanzine *Hot Wacks*, keeps English first class cricket statistics and runs the local soccer team Partick Thistle. When not engaged in these activities, he can usually be found on the London-Edinburgh sleeper.

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SPROUTS

dance  
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